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DOORWAYS
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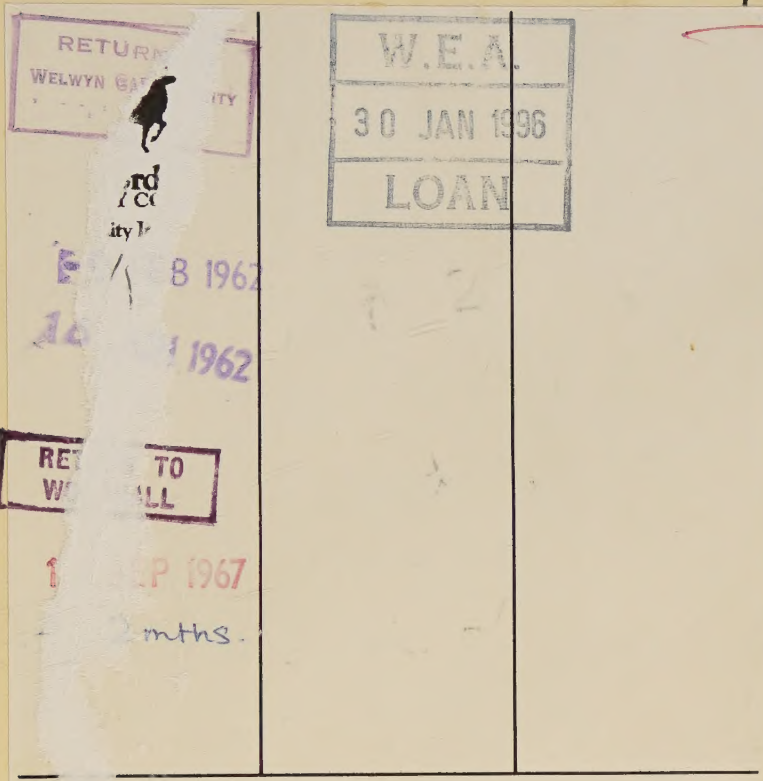

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HISTORICAL AND DESCRIPTIVE NOTES ON THE SUBJECTS,
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By H. TANNER, Junr., A.R.I.B.A.

AUTHOR OF "ENGLISH INTERIOR WOODWORK," AND JOINT
AUTHOR OF "SOME ARCHITECTURAL WORKS OF INIGO JONES."

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PREFACE.

The study of the Doorway as a feature of English Architecture during the Renaissance is of so much interest that surely no apology is necessary for the issue of the present volume, which presents a representative series of examples ranging over the whole of this period.

The subjects chosen include some of the finest examples of the many types of doorways to be found in this country, dating from the sixteenth century to the time of the brothers Adam; a number of the plates being devoted to the illustration of different treatment of the shell porch, the most beautiful of the many varieties of eighteenth century wooden doorheads.

The excellence of Mr. Davie's photographic work has already been demonstrated, and although in this case the nature of the subjects minimises the scope for artistic rendering, this has evidently not been lost sight of, for the various examples have invariably been taken by him from the most advantageous point of view.

When it was suggested to me by Mr. Batsford that I should write some Historical and Descriptive Notes to accompany the series of Plates, I agreed to undertake the task

as in studying the Renaissance work of our own country I had often thought that the doorways were of great interest and should be made the subject of special study. I found, however, that in order to do justice to the subject it would be necessary for me to visit some of the examples selected, for the purpose of making sketches on the spot with a view to elucidate their detail ; also to draw a few more examples of the earlier period, as this had not received so much attention at Mr. Davie's hands as the later types. I trust, therefore, that the illustrations in the text, which are from my sketches and drawings, will be found a useful complement to the plates.

In dealing with the earlier examples a chronological order has been aimed at, but after a certain and settled architectural style had been evolved, that is to say about the middle of the seventeenth century, the subjects lend themselves best to division into groups, and they have therefore been arranged in that manner. This applies to both the illustrations in the text and the plates, all being discussed in the order arranged.

H. TANNER, Junr.

London, *May*, 1903.

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OLD ENGLISH DOORWAYS

FROM TUDOR TIMES TO THE END OF THE XVIII CENTURY.

WHEREVER the building, be it great or small, and whatever its uses or the date of its erection, it must surely yield at least one example of a doorway. The variations in type are innumerable, yet there are but few that can elude classification, and assuredly there is no feature in a building which is better adapted to express the inception and development of any style or period of architecture.

The door must always be the most important feature of the house, from the very nature of its function, even if it were not, as is generally the case, the keynote of the whole design. It is this part of a building that has first claim to adornment, and it is the one on which considerable attention is almost invariably bestowed.

However plain the house, and however small the cottage, the one is very poor building and the other a mean example of its class, which has not some embellishment for its doorway suitable to the rank of each, in its degree of architectural design. In all ages we find that the above contention holds good, and without looking so far back as the rock-cut dwellings, or those primitive huts where the door was practically the only feature, a quite moderate knowledge of the early styles of architecture, such as the Persian or Egyptian, will enable us to appreciate the extent to which the entrance was emphasized, while among the Greeks the vast porticos at the entrance were the chief beauties of the building. The Romans again were equally assiduous in accentuating the entrances to their buildings, and so through the succeeding ages we find in all countries and styles of architecture, Classic, Byzantine, Gothic, or Renaissance, that the paramount importance of the entrance is recognised above all other external features. It is with this latest style, *i.e.*, the Renaissance as practised in England since the time of

Henry VIII, that the following pages and illustrations deal; and, in singling out this particular period for illustration, one has been chosen which includes some of the most beautiful examples of doorways to be found in this country, and one in which, certainly, no less attention has been paid to this prominent part of a building than in any preceding style.

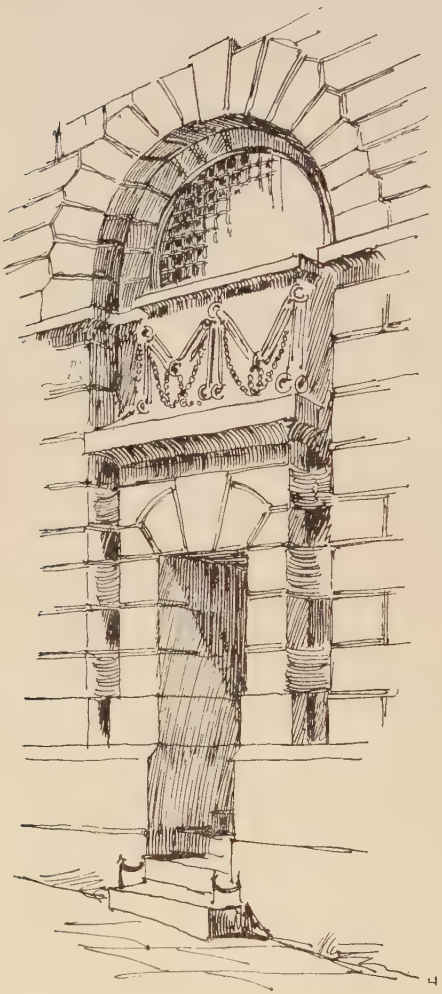


Fig. 1. NEWGATE PRISON, OLD BAILEY, LONDON.

The door, more frequently than any other part, is chosen to display the use and purpose of the building; as in those lofty entrances to the great mediæval cathedrals where are numberless niches with carved figures of saints—from which there can be no doubt as to the interior uses of the buildings. Again, the gloomy portals of a prison entrance cannot be mistaken, generally from the solidity and massive simplicity of the architecture; but in the example illustrated, Figure 1, the grim justice dealt out within the walls is indicated in a manner most direct by the irons suspended above and made to serve as a decoration, a use so foreign to their nature.

In the face of the many types of doorway which we find in this period, it is rather difficult to attribute many to the specific peculiarities of our climate,

though the prevalence of the porch or hooded door is an indication that protection from the weather was an underlying factor, influencing the designer.

The comparative coarseness of the mouldings used indicate plainly that the building for which they were designed belong to a northern land where the sparsity of brilliant sunshine would never lead the

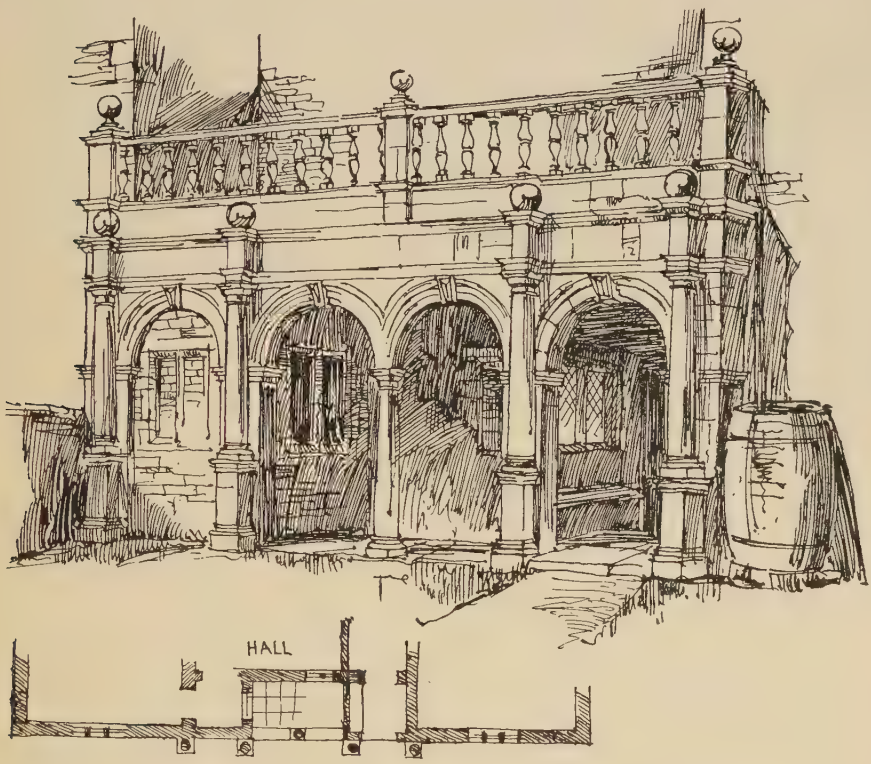


Fig. 2. ARCADE AT HAMBLETON OLD HALL, RUTLAND.

architect or the carver to correct in his work some optical illusion caused by it, as is told us of some fine Greek works.

The porches which developed into a verandah or arcade-like form constitute one of the most charming arrangements found in early

work, such as the entrances at Cranborne Manor and at Hambleton Old Hall, Figure 2. The latter, although the less ornate, has nevertheless a most effective treatment, the porch proper being the end bay only, while the corresponding bay forms a connecting lobby between the hall and the staircase. Another entrance of this type, of later date, is that at Groombridge Place, in Kent, where it is treated as a verandah with a simple order and balustrade above, in a similar way to the example illustrated above.

Materials have naturally a controlling influence on the design of the doorway, as on that of the whole building, and the entire type of design varies with those available in different districts. Attempts to design in any material in a manner peculiarly suited to another, being beforehand doomed to failure, can at best be but interesting examples of mistaken efforts. Such, for instance, as the stone shell-hood on the door from Burford, in Oxfordshire, shewn on Plate liii, a design fitted only to be carried out in wood, or wood and plaster, and having a clumsy and unsatisfactory effect in the medium here chosen. Stone, brick and wood all have their special adaptabilities, and their influence on the architecture of the various districts, of which they constitute the staple building material, was more pronounced in the days of the Renaissance than in later times, when easier means of transport have ensured the command of a greater range of materials, and helped to generalize methods of design by the wider interchange of ideas.

Take at random one or two of the examples in the volume, and let them tell their own story in evidence of this fact; Plate xviii, for instance, a doorway from Upper Swell, in Gloucestershire, tells us that we are in the stone district; and a look at No. iii, the porch from Mayfield, convinces us it could only be the outcome of a wooded country, such as Sussex was in the sixteenth century—before the forests in this part were swept away to supply fuel for the smelting works of this one-time famous iron district.

The use of wood for the ornamentation of doorways, which came into vogue in the eighteenth century, was directly the cause of more elaborate work, particularly in houses of medium size: such work for instance as that shown on Plates xliii and xlviii, two well-designed examples of work from Uxbridge and London. The ease of the

manipulation of wood and its lasting powers even in outdoor work when it was painted, and, as is usually the case, the upper surfaces were lead-covered, give it advantages above other materials for use in buildings of moderate size, and hence the number of doorways treated in this way in London is very striking.

Brickwork can hardly be said to have had much influence on the design of doorways of any pretentions, even in the eastern part of the country, where brick was practically the one building material.

The School at Rye is an example of the early use of gauged brickwork in the doorway, as in the rest of the building, but even here the treatment is really a stone one, adapted to brick : the front consists of five bays separated by pilasters on lofty pedestals with a doorway as shewn here at either end. The larger and more ornamental entrances to buildings of importance at this time were executed in stone, and examples in this material in combination with wood embrace the great majority of those in England.

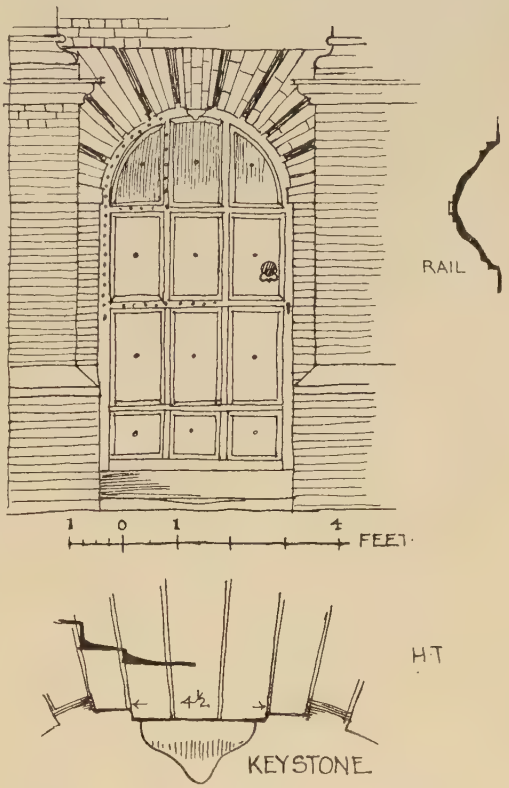


Fig. 3. RYE GRAMMAR SCHOOL, SUSSEX.

The doorway in its relation to the plan has been the subject of many changes during the various periods of the English Renaissance. In the earliest examples we find the entrance door proper on the further side of the court, round which at that time the house was

built, and generally opposite to the entrance gateway, as at Compton Winyates, Figure 4, and many of the Oxford and Cambridge Colleges. The entrance door opened into the 'screens,' with the hall (then the general dining and living room) on the one side and the kitchen on the other : this door was not always in the centre of the inner front, but in the next development of the house plan more exact symmetry was required, as at Kirby Hall, Northants, where the doors are on the axial line.

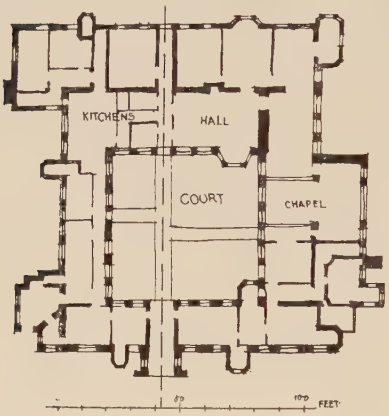


Fig. 4. PLAN OF COMPTON WINYATES, WARWICKSHIRE.

In the plan adopted after this the courtyard disappeared, though the gate house was sometimes retained as a separate building, as at Charlecote and Cranborne, but the same system of planning was adhered to, with the door in the centre of the façade leading to the screens.

In another type of plan, adopted at Chastleton House, Figure 5, the hall was in the centre of the building instead of on one side of the axial line, but as it was necessary to enter at the screens at the bottom end of the hall, the bay at the upper end of the terrace was designed to balance the porch, on entering which, and turning to the right, the screens were entered as required, and the symmetry of the design maintained.

The doorways to Aston Hall, illustrated in Figure 6 (Plan) and Plates xvi and xvii, were designed as adjuncts to a plan still more developed, and adapted to the increasing desire for privacy. The entrance was still in the centre of the main façade, but the hall here was entered in the middle, and had ceased to be the main dining and living room. A later method still was employed at Bolsover Castle, Figure 7, which is more compact, and where the larger hall has entirely disappeared, the main entrance opening on to what is but little more than a passage, for approach to the various rooms.

In the seventeenth century, the whole system of house planning

Fig. 5. Chastleton House, Oxfordshire.

was changed by the introduction of Italian methods and ideas brought home by Inigo Jones, since when the house plan has not been materially altered.

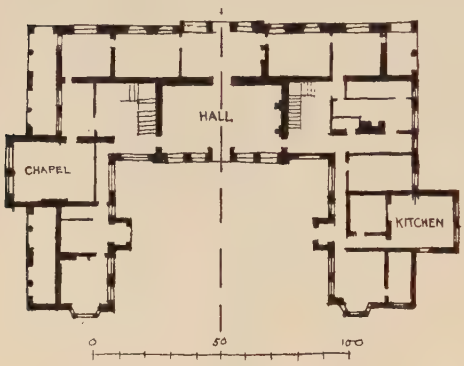


Fig. 6. PLAN OF ASTON HALL, WARWICKSHIRE.

The domestic offices were now all kept in the basement, which had a most important effect upon the entrance, which, of necessity, was placed at the head of a flight of steps leading up to the level of the main floor.

This feature, the value of which cannot be overlooked, is one that adds much to the dignity of many an entrance, while it is very difficult, if not impossible, for any portico or doorway to be impressive, however great its size without it: the steps to the entrance are often the making of a façade. In the earlier Renaissance buildings steps were not used to anything like the same extent as in the later periods, when they reached their fullest development in the beautiful flights at Prior Park or Castle Howard. It was Inigo Jones,

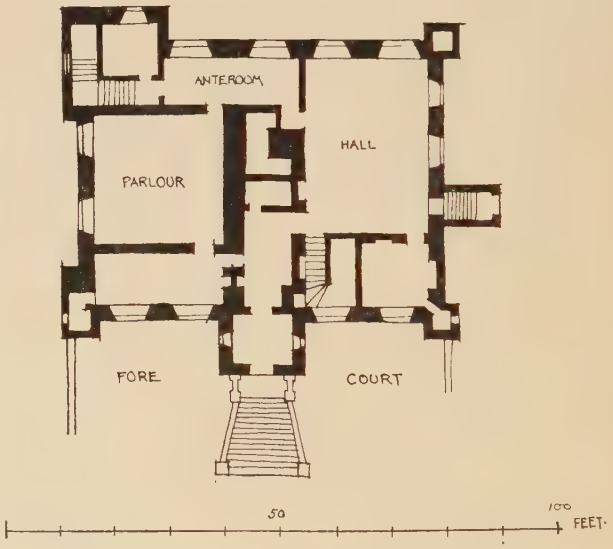


Fig. 7. BOLSOVER CASTLE, DERBYSHIRE.

as mentioned above, who first grasped the full artistic value of the broad flight of steps, as is shewn by the two entrances to Coleshill in Berkshire, Figure 8, and that at Raynham in Norfolk, Figure 9. In each of these cases the steps are differently managed, but in each they are wide at the base and diminishing to the door, an arrangement the effect of which is much to be preferred to that of parallel balustrades or other terminations to the ends of the steps. Steps, too, give scale to a building in a way that nothing else can, being an invariable unit affording a ready standard of reference for the eye: the step of six inches or thereabouts varies but little in size, while the doorways themselves vary greatly, a fact which would not be so noticeable if every feature were enlarged in proportion without this scale ready to hand. Without it we should not appreciate to the full the story the door may have to tell of its unusual importance as the entrance to some large public building or palatial private residence, or to the home of the lesser man in accordance with his various grades and degrees, habits and inclinations.

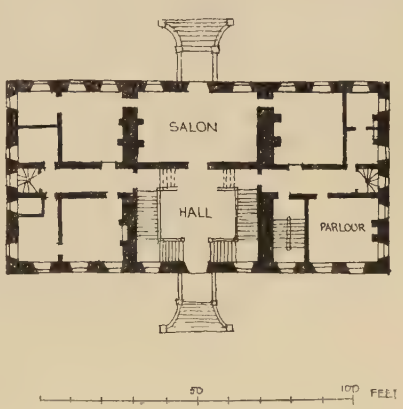


Fig. 8. PLAN OF COLESHILL, BERKS.

After the time of Wren's school and its immediate followers, architecture became a fashionable diversion, and was reduced to a system of rules and proportions, to be learnt with comparative ease by the amateur, who became so much in evidence at this period, owing, probably, to the fact that the European tour was the finishing touch to the education of the young gentlemen of the day. This instilled into them fresh ideas of the style then in vogue, which, on their return, they sought to exploit. The large houses were becoming dry studies on a large scale in the grammar and rules of architecture, and hence the Art was reduced to a comparatively soulless thing, to be learned from a book as any other science, with none

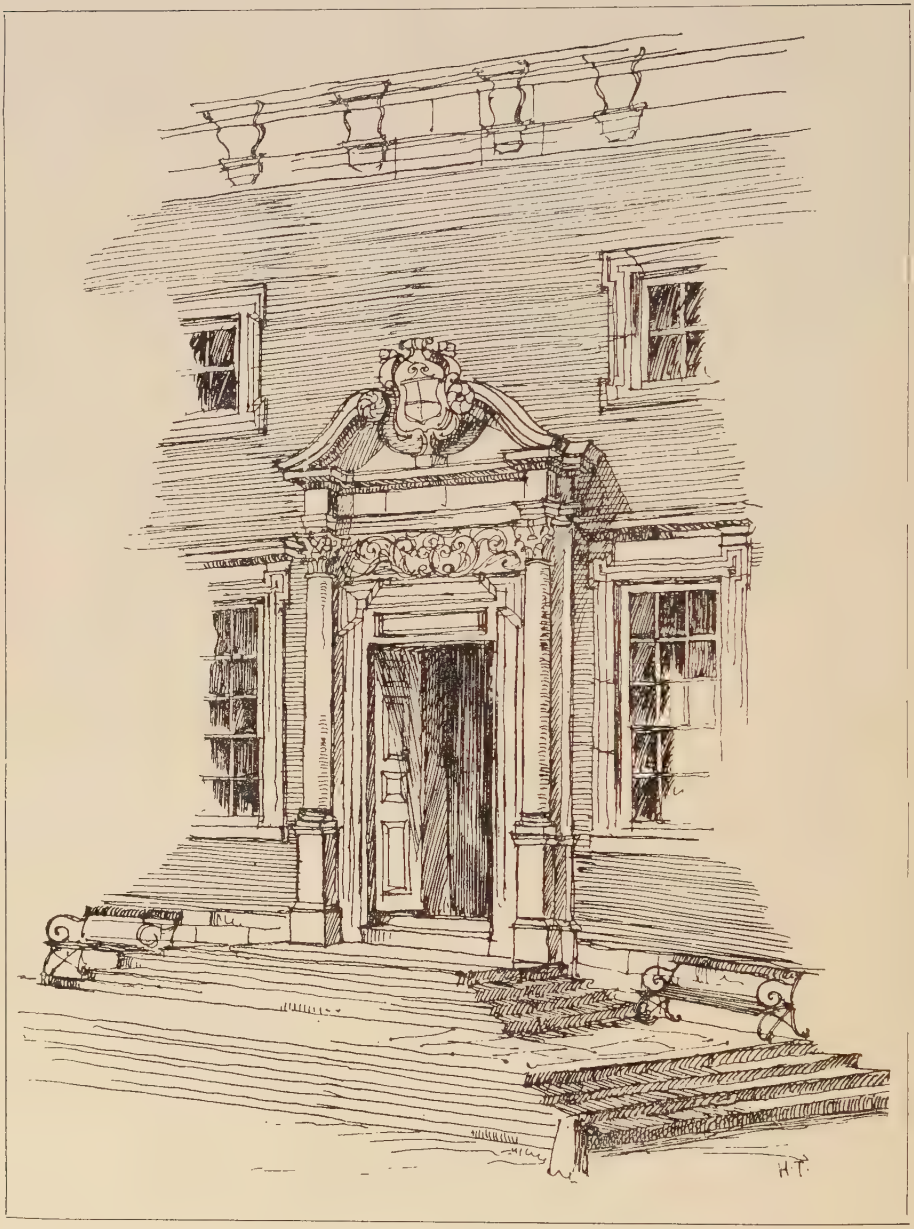


Fig. 9. The West Entrance Doorway, Raynham Hall, Norfolk.

of that love of the charming detail found before. Our doorways under this régime are often uninteresting, being sometimes treated just like the long range of windows on either side, the only difference being that the central one, continued down to the ground, constituted the entrance, as that to the front of Burlington House. Although this was the case in a good number of buildings, yet in some of the large houses of the period the entrance was emphasized in a most pronounced and beautiful manner by a portico, as high as the building, and crowned by the pediment, as at Prior Park, near Bath, and the Clarendon Buildings at Oxford. The above remarks refer to the important houses of the time both in town and country, the smaller country houses being designed in the simpler style introduced by Inigo Jones ; and in these we find the greater charm of manner when the architect, or builder, was contented with a less strict rendering of the rules and limitations of the laws of architecture as then practised, and it is in these buildings that we get a more refreshing and vigorous handling of the details. The cottage with its smaller door, with just a simple hood above, has its own quiet charm, as in the example shewn in Figure 10 from Rye, in Kent, in which the hood-mold is the continuation of the string running round the house, separating the tile hanging of the upper part from the brick treatment of the lower. The plain cut bracket is effective, but the short flight of steps with the simple iron scrolls set it off to the greatest advantage.

We get, among the doorways of the early Renaissance, examples of various experimental and, it must be admitted, often quite unsuccessful, efforts of the English craftsman to work in the Italian style. In the details there first appeared the change from Gothic architecture, so intimately associated with, and so clearly understood by, the English at that time ; and it is chiefly in the details of small designs, such as those of tombs, that we find traces of the advent of the new style. At Hampton Court, above one of the great entrances, Wolsey's arms are displayed in a terra-cotta panel of classic character, with order and entablature complete, supported on two brackets with acanthus leaves on the front and an egg and tongue moulding running between, while below is the regular four-centred Tudor archway. In one of the doors to the hall too there

is the same mixture of styles, but here the classic work is a little more part of the design, being the carving to the spandril of a four-centred arch of pure Gothic character.

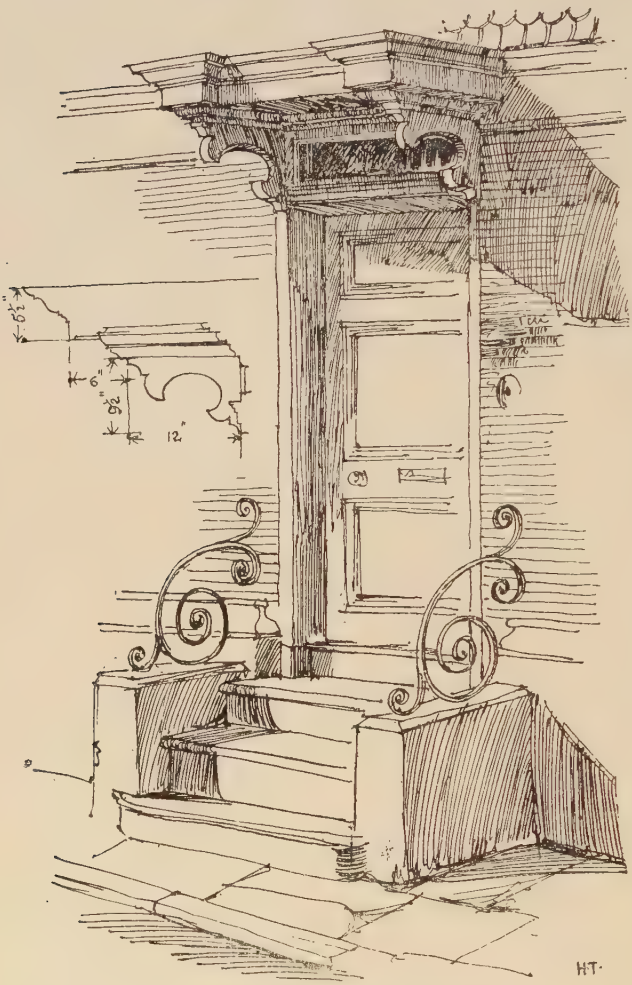


Fig. 10. A COTTAGE DOOR AT RYE.

Above the doorway at Montacute, Figure 11, which was built in 1580, there is a splendid heraldic panel entirely distinct from the Tudor arch below, but designed on lines that bring it into the general composition, with pilaster strips at the sides, supporting the figures above the panel and a row of smaller panels of more Gothic character. On Plate i is illustrated the doorway to Cowdray House, Midhurst, now in ruins. It dates from the middle of the sixteenth century, and is a typical example of the way that the classic work was introduced in the ornamental

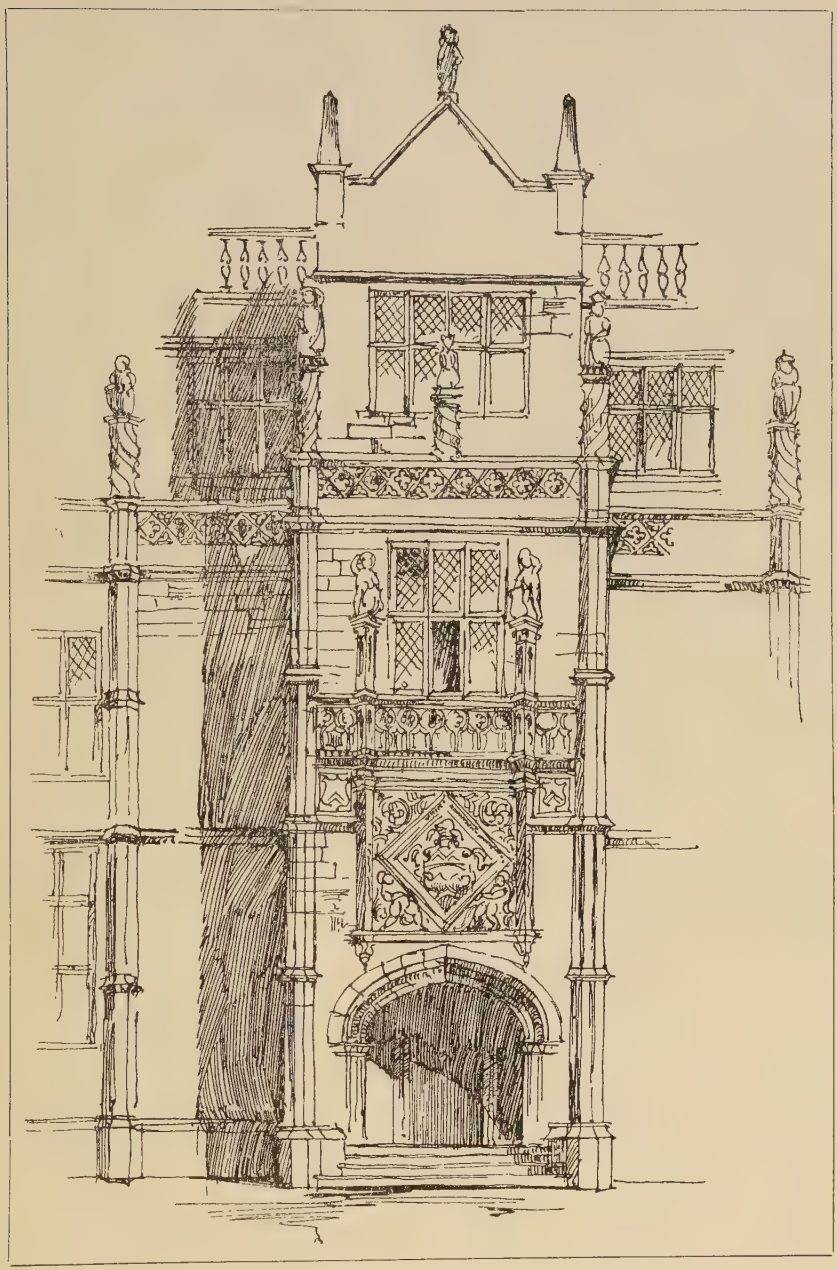


Fig. 11. The Entrance, Montacute House.

details, in such features as the spandrils, and in the ornament, Figure 12, of the fan vaulting of the porch, where some of the spandrils are carved with Gothic foliage, and some with cherubs' heads in the Renaissance manner, while the general lines of the constructional work still remain quite Gothic. The panel above the entrance, with its carved pilasters and delicate moulding, is a beautiful piece of Italian Renaissance work, but unfortunately the coat of arms carved in the panel has failed to stand the weather, owing to the too skilled under-cutting and modelling. It is doubtful whether we may consider this as part of the doorway, as it seems both by the appearance of the jointing and sudden chopping off of the Gothic string course to have been added at a later date.

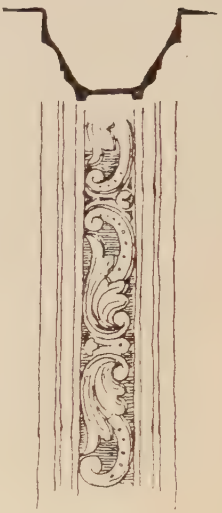


Fig. 12.
RIB OF VAULTING, COWDRAY HOUSE, SUSSEX.

The examples we owe to this period had however very little, if any, permanent effect upon our national architecture, and it is only in a few isolated instances that we find traces of the first coming of the Italian craftsman. Although the English, like all other nations of Europe, sought to attract the best that could be got, they had, generally speaking, to be content with second-rate artists. It was by less direct means, through the medium of other countries, that the Renaissance drifted to our shores. The English did not take kindly to the foreign style, the main principles of which they could not master. This was not to be wondered at, if we contrast their own, which was free and adaptable to circumstances and desires, with the Italian, which was less plastic and mobile, considerations of symmetry and proportion demanding more attention. It was "stiffer," and not only had it originated in a country of such dissimilar climatic conditions, but was designed to meet needs so different from ours, that the English craftsman was nonplussed, and it was only in the ornament and smaller details that he felt his way at all, for these he was able to adapt to his own methods.

By the end of Mary's reign, in 1558, nearly all the Italians had

left England, and the accession of Elizabeth, who, at first secretly, and after her rupture with Rome openly, shewed her sympathy with the Protestant cause, was the signal for the appearance in England of many foreigners from Germany and Holland ; and the work of refugees from these countries has left its mark on nearly all the important buildings of that time. The influence of the Dutch is perceptible in less important works in the districts round the east and south coasts, where the chief foreign settlements were founded by the artisans and traders of whom they were largely composed. German artisans were employed in building to a large extent ; they were not, however, artists like the Italians but worked from their pattern plates, of which the sets of details were repeatedly re-used and constituted the extent of their architectural capabilities. Such being the case, the English craftsmen who at first

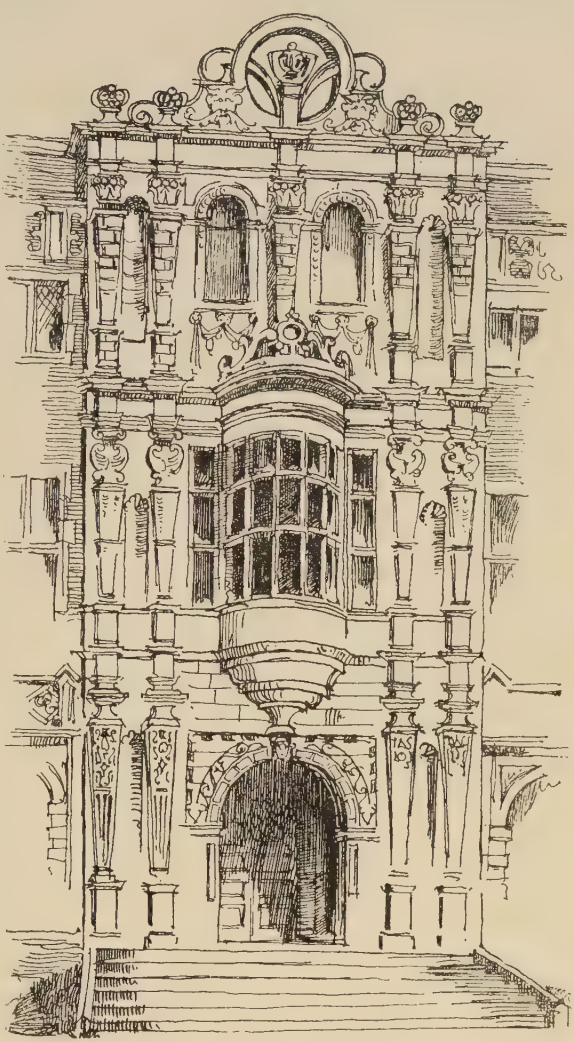


Fig. 13. BRAMSHILL HOUSE, HANTS.

worked with the Germans, afterwards surpassed them and relegated them to a lower position, somewhat analogous to that of the modern decorator, and the foreigners in their relations with the architect contented themselves with the work of making monuments, chimney pieces, screens, etc.

Bramshill and Longford Castle are examples of German work in England, workmen having been specially brought over for the latter, the entrance façade of which has an arcade on the ground floor and an open loggia above, each ornamented with a clumsy interpretation of one of the orders. It is not on the whole a brilliant example of the artistic genius of the foreigner. The entrance to Bramshill, Figure 13, is a florid piece of work in an otherwise simple building, and the several varieties of pilasters with the rococo caps, and niches between, also the crowning ornament, are typical of the style in which refinement was conspicuous by its absence. This feature of the niche on either side of the door is all that remains of the work at Wilton by De Caux who was one of the Germans in residence here.

The charming little doorway from Weekly Hospital in Northampton, built in 1611, also shews the foreign influence in its fanciful outline, Figure 14, the obelisk-like pinnacles, above the shells, adding considerably to the vigour of the design and contrasting with the quiet Tudor character of the main portion of the buildings. The label-mould to the window, continuing on and breaking round the doorway, shews the lingering fondness of the English workmen for their older traditions, one instance of many which may be noticed in the work of the seventeenth, and in a lesser degree even in the early part of the eighteenth century.

The example from St. John's College, Oxford, Figure 15, which is in the part built by Laud in 1631, is one more instance of the advanced design of the door as compared with the rest of the building. The garden front of the inner quadrangle of which this door, with an oriel above, forms the centre feature, is to all appearances simple English work, and might have been built many years before ; but the door itself is of pronounced Renaissance type, and, although there is nothing particularly German in character about it, it must be placed in the same category as the arcaded sides to the quadrangle,

which supply clear evidence of the source of their inspiration.

A transitional doorway, where the Gothic feeling is still in evidence, is that from Plymouth, Plate ii, which although probably later in date than the doorway at St. John's, shews less of the development of the new style. The stops to the jamb mouldings are unusually elaborate and carved in a manner which gives the work a Byzantine or Moorish appearance, while some of the rails seem to be applied merely for ornament and bolted to the backing, like other examples of the period, as at Abbot's Hospital, Guildford: the secondary ornamental head takes the form of two brackets, rather roughly carved in a similar way to those of the porch doorway at the Inn at Warwick, Figures 16 and 17, next to the Leicester Hospital, built shortly after the foundation of that institution in 1571.

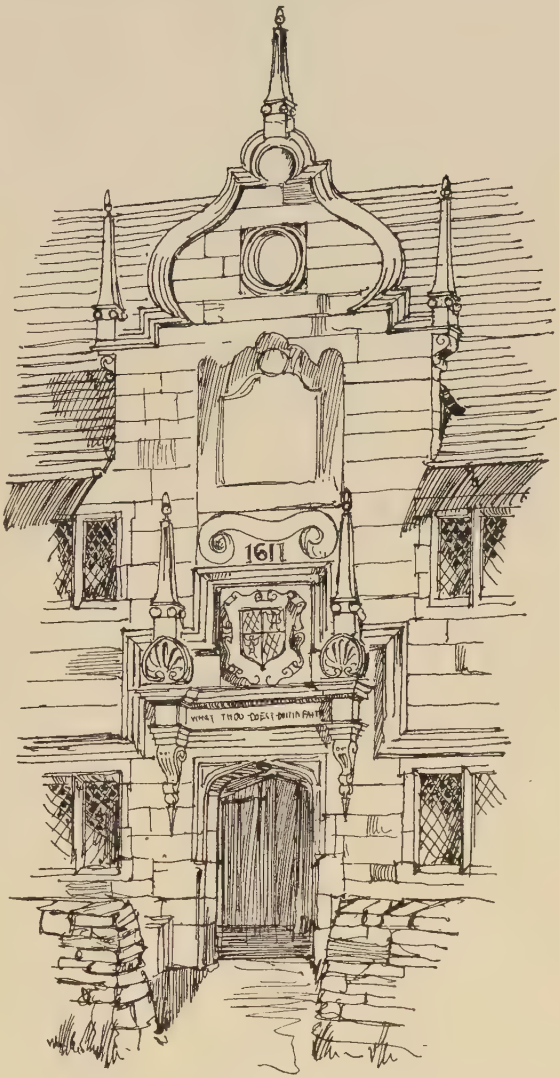


Fig 14. WEEKLY HOSPITAL, NORTHAMPTON.

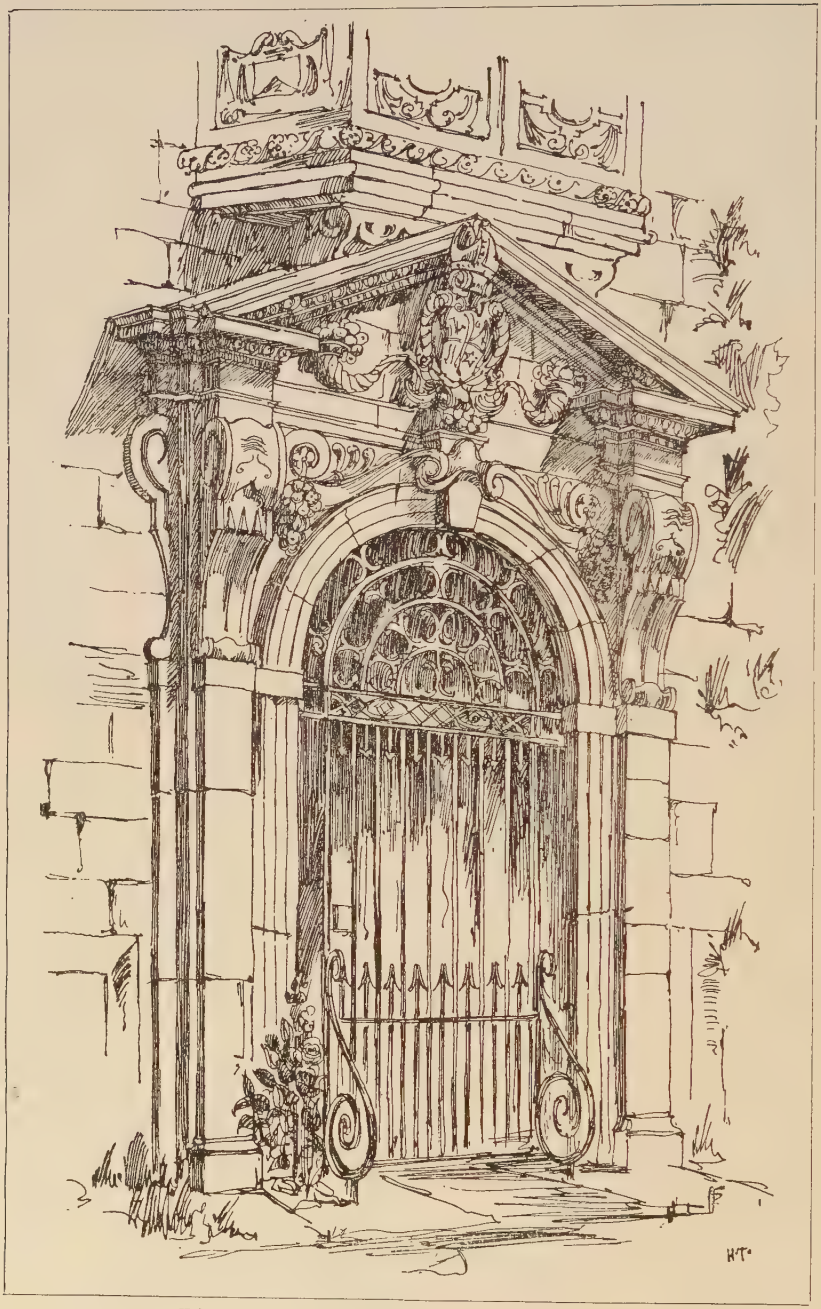


Fig. 15. St. John's College, Oxford.

The lower portion of this porch has been restored and the door altered, but the upper part, with the charming little pendants and brackets, belongs to the original work. The rough gouged ornament, although rudimentary in character, is effective, and a curious feature is noticeable in the open spaces above the beam and between the corbels supporting the moulded string, which is quite classic in feeling.

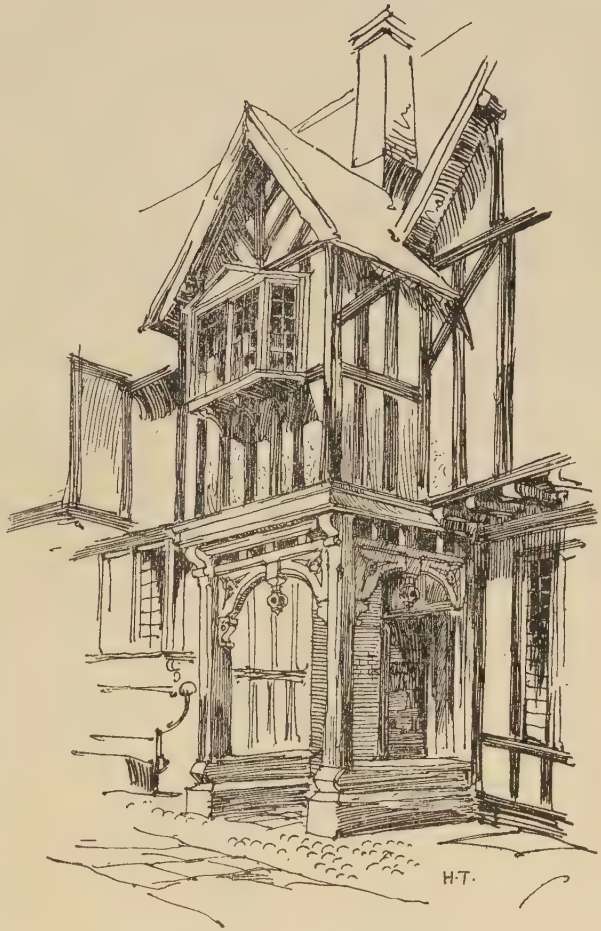


Fig. 16. AN INN AT WARWICK.

The Middle House at Mayfield, Sussex, shewn on Plate iii and Figure 18, is another example of an early wooden doorway of small dimensions. The date of the building, which is A.D. 1575, is inserted in the gables at either end of the building, and the whole design, although more ornate than generally seen in this part of the country, cannot compare in this respect with the work of the Western counties ; the chief figure of interest, beyond the open balustraded sides, being the octagonal projection and fantastically designed brackets which support it.

The whole design is simply executed and relies entirely upon the composition for its effect. It is entirely devoid of ornament, differing materially in this respect from the porch at the Butchers' Guildhall, at Hereford, illustrated on Plate iv, which is elaborately carved with ornament of a Renaissance type, the date of construction being 1621, some forty-five years later than the last example. The general design is quite an English piece of work, and it is only in the carving that foreign influence is perceptible. This building is probably the design of John Abel, a carpenter, who was responsible for a good deal of work in that part of the country in the first half of the century.

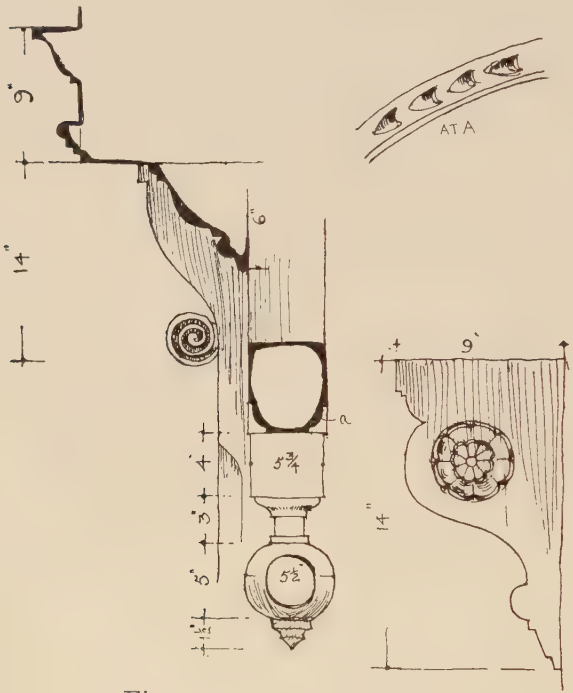


Fig. 17. AN INN AT WARWICK.
DETAILS OF BRACKETS.

The interesting angle porch shewn in Figures 19 and 20 is from the old Hospital at Rye, a half-timbered building perched on one side of the hill in this picturesque old town, dating from the end of the sixteenth or the beginning of the seventeenth centuries. It is unusually treated, sheltering the two doorways, which are Gothic in type, although the brackets and mouldings are Elizabethan.

The doorway illustrated on Plate v is the entrance to some almshouses at Oundle, in which the coping and architrave are still Gothic in feeling. The high stop to the latter, intended to preserve

it from wear and tear by the man in the street, and the tapering finials on the coping, give the doorway rather an unusual appearance.

The date on the house at Moreton Corbet is 1579, but the house was never completed, and the doorway shewn on Figure 21 is on the only façade that was finished : the carving shewn in the supporting figures on either side of the door is poor and compares unfavourably with the more correct orders and their adjuncts in the rest of the elevation. The high plinth course was difficult to manage, and is turned down on either side of the door, being of entirely different character to the latter which shews plainly its classical origin, while the plinth is of the earlier English type.

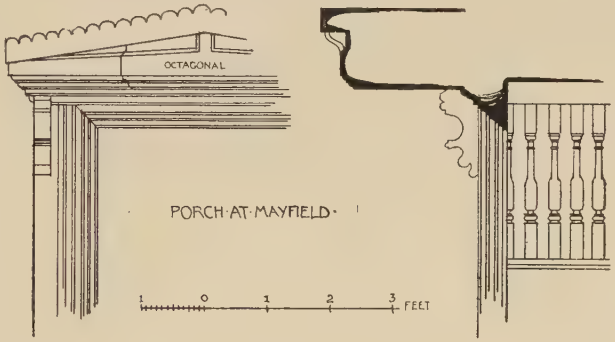


Fig. 18. DETAILS OF PORCH AT MAYFIELD, SUSSEX.

The doorway from Great Wigsell, in Sussex, shewn on Plate vi, is another of those curious and ignorant jumbles of mouldings and bad proportions following on the period when the Renaissance was represented by carvings worked only on the unconstructional parts of the designs. The heavy impost mouldings to the flat four-centred arch appear somewhat incongruous, as does also the curious shouldered architrave sunk back from the face in the older manner, although in general management closely allied to the more modern fashion. The panelling to the door itself is the most pleasing part of this subject : cut up into small divisions and four panels wide, with only three in the top row, containing heraldic enrichments more elaborate than in the panels below. The entablature above, from the coarseness of the detail, is no doubt to be attributed to the German patterns, and seems to suggest that this piece of ornament was so important part of the stock-in-trade of the designer, that it must necessarily be worked in to display

his knowledge of the new style, while the panel with its empty shield, etc., defies classification.

The porch of the Gatehouse at Kenilworth, shewn on Plate vii, originally part of the main building, was erected here when that was dismantled. Though early in date, the porch is a fairly complete design and does not shew the curious mixtures so often found in the early work : up to and including the string above the entablature the design is classic, but above that we get a Gothic battlemented parapet. The

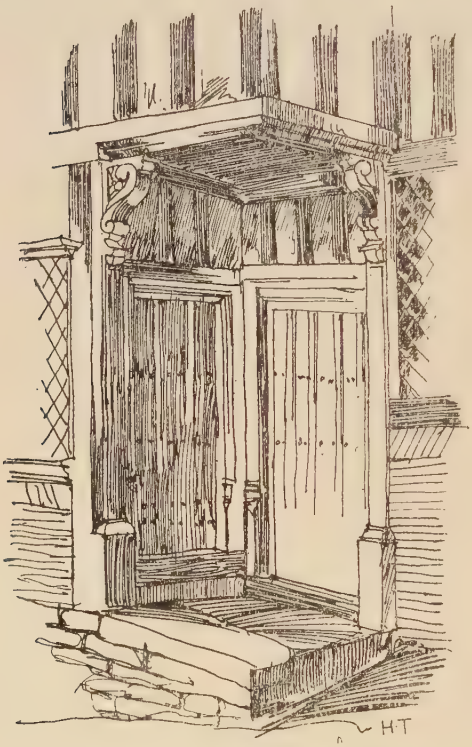


Fig. 19. RYE HOSPITAL.

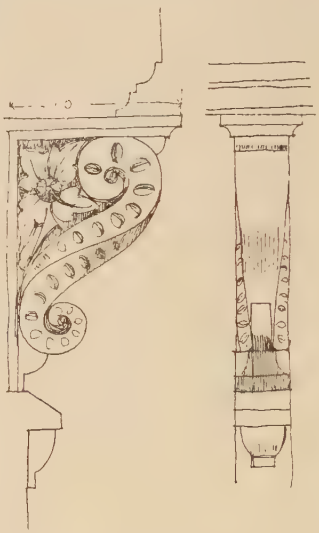


Fig. 20. A BRACKET FROM RYE HOSPITAL.

pilasters and moulding generally are heavy and betray the influence of the German rather than the Italian methods, and the device over the niches is clumsy. The initials R. L. are those of the builder of the castle, Leicester, the favourite of Elizabeth.

The doorway to Sackville College, East Grinstead, shewn on Plate viii, is probably some years later in date than the porch at Kenilworth, having been built, as far as one can judge from the work, at the end of the century. The detail is more refined, and the curious little pendants to the triglyphs in the architrave are very similar to those which are to be found in the internal work at Knole, in Kent, which was built in 1605. The architrave and impost moulding are heavy.

Fig. 21. MORETON CORBET.

A very noticeable fact with regard to many entrance features of the houses built about the beginning of the seventeenth century is their elaboration as compared with the simplicity of the rest of the building, which, as a whole, retained a great deal of the Tudor feeling ; while in the doorways, which were almost invariably treated with some adaptation of the orders, we find the most evidence of the progress of the Renaissance. The entrances to Cobham and Hatfield are good illustrations of this fact. Of those to the former house the one in the North wing, Plate ix, is the most noteworthy : the only connection it has with the façade is the lining up of the cornices with the strings above the window heads on both floors. The orders are used and the detail is refined,

although the diamond blocks on the double pedestal to the lower order are not very pleasing, nor is the ornamental work round the drums of the columns of the upper one.

The doorway to the South wing, illustrated on Plates x and xi, although less pretentious, is more in keeping with the surrounding work, and seems more a part of the general design ; but the pedestals in this too, are rather clumsy, as is also the transition from the entablature to the oriel. The corbel carved with a correct egg and tongue is an novel feature. The doorway which leads into the hall, shewn on Figure 25, from the centre of the garden court, is part of some later work by John Webb.

Hatfield, another big Elizabethan house, has some fine doorways : the main entrance shewn on Plate xii, is placed in the centre of the North front, and is an especially beautiful piece of work. The junction of the top fillets of the abaci of the coupled columns is rather unhappy, and the abrupt settings back above the entablature of the order to the ornamental cresting, which is flat against the wall, is a common failing in this type of work. The smaller doorway, given on Plate xiii, is one of the two from the garden court in the East and West wings : they are similar in style to the main doorway, the cresting being rather more rococo in character, while the flanking finials are feeble.

Wakehurst Place, in Sussex, shewn on Plate xiv, was built in 1590, and the entrance is a very good example, characteristic of the general run of moderately large country houses of the time, the lower part being strikingly similar to the doorway under the oriel at Cobham. The panel over the entablature of the lower order was doubtless designed to receive the arms of the builder, Edward Culpepper, whose initials are in the spandrils of the door beneath. The arrangement of the applied orders was a very usual one, but as they seldom had any use, except to support a finial at the top, there was little reason for their existence. The picturesqueness of the gable above the porch here is considerably enhanced by the small finials, which are liberally used throughout the building.

The doorway to the Almshouses at Corsham, in Wiltshire, Figure 23, is yet another excellent example of the elaboration of this feature in an otherwise quite unpretentious building. The design

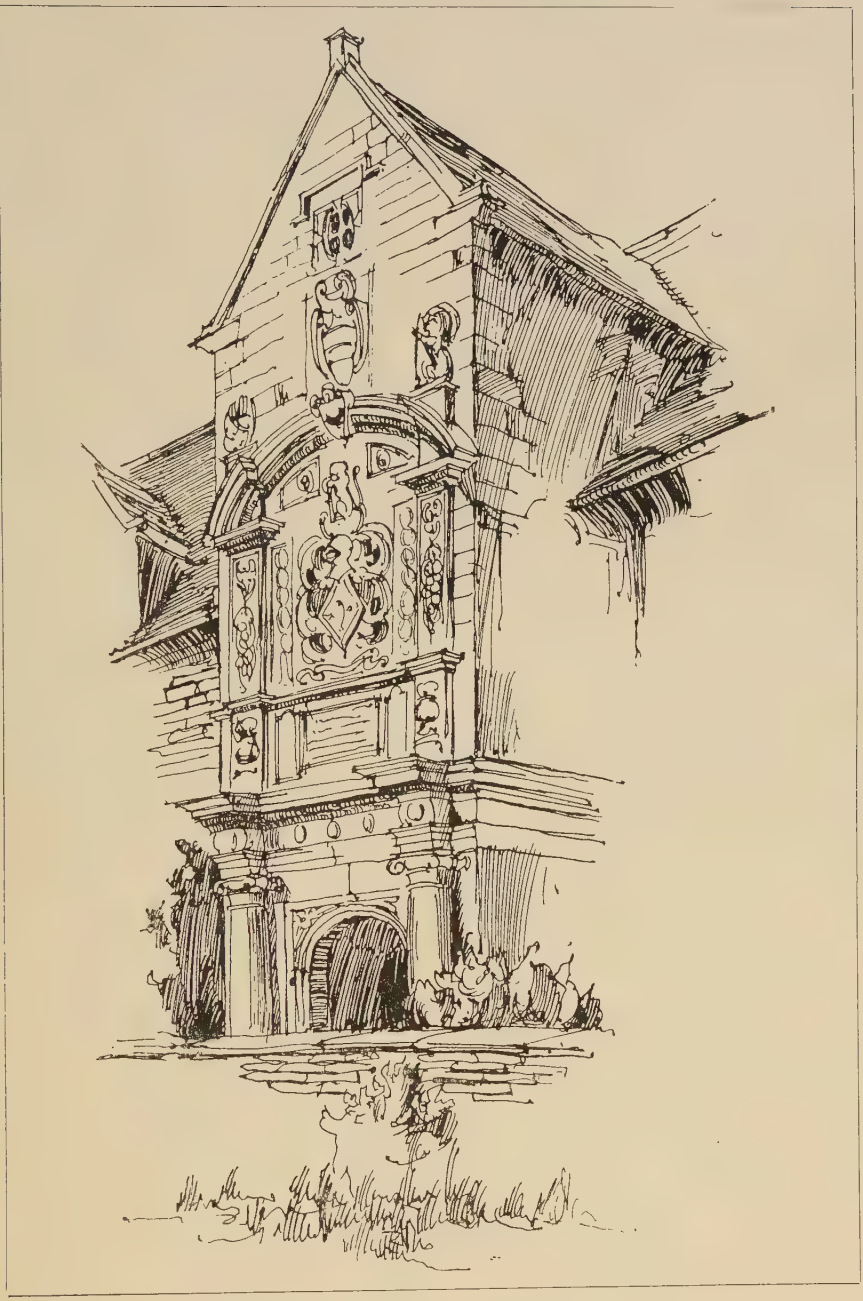


Fig. 22. The Almshouses, Corsham, Wiltshire.

is unequal, the heavy columns to the doorway being more than sufficient to support the carved pilasters and segmental pediment above, which enclose the coat of arms, a feature without which no doorway of the period seems complete, but the whole composition is most picturesque, and the effect is enhanced by the entire absence of ornament in other parts of the building.

Blickling Hall, Figure 23, built in 1620, is one of the many big Jacobean houses constructed of brick with stone dressings, and having the central entrance feature entirely of stone, as was frequently the case with the more elaborate examples. This entrance, illustrated on Figure 23, is approached by the bridge over the moat, which adds considerably to the picturesqueness of the composition. The entablature to the order is the one that runs along the whole front of the house, and links up the doorway with the rest of the elevation in a more satisfactory manner than was usual at that time, while the heraldic carving, in the customary position above the doorway, is unusually elaborate and well carved.

Chastleton House, an example in Oxfordshire on the borders of the Gloucestershire stone district, the planning of which has been previously referred to, is another building of this date, and the doorway in the unusual position on the return of the bay is a typical piece of design in the manner of the time, *see* Figure 5, with the strapwork ornament above the entablature flanked by the tapering finials and the fluted frieze below. The fillets and mouldings are rather heavy, a fault very common in work of this date, and the impost moulding is broken to follow the line of the jamb, which is still of Gothic character : this is also the case with the entrance door to Abbot's Hospital, at Guildford, *see* Plate xv. The latter is a brick building planned round a stone paved courtyard, a charming little place, of which a glimpse can be caught through the half open door of the entrance. The whole building is treated in a simple manner, with the exception of the entrance, the designer of which evidently had a taste for rustications, which are freely used on pilasters and voussoirs, and are also introduced wherever possible in the internal woodwork.

Aston Hall, in Warwickshire, was built by Sir Thomas Holt, of Birmingham, the work being started in 1618 and not completed

Fig. 23. Blickling Hall, Norfolk.

Fig. 24. BURFORD PRIORY, OXFORD.

until 1635, as we are informed by the wording in the panel over the main entrance door, Plate xvi. Although a fine house, the details and ornament cannot compare with that of many an earlier building, and the carved beads on both doors are feeble in the extreme. The position of the two doors illustrated will be seen by reference to the plan, *see* Figure 3.6 In the main door, the transition from the projecting order to the finial ornament above, and the curious jumble of carving to the panel in the centre, are both unsatisfactory. The breaking of the string course above, round the coat of arms, is quite Gothic in its freedom of handling, and is a treatment which we also find in the upper entrance to the ruined chapel at Burford Priory in Oxfordshire, built some few years later by Speaker Lenthall. The pedestals to the columns are clumsy, which is the case with those flanking the smaller doors, the tympana of which are filled with the graceful shell ornament, in which we get another reminiscence of Burford, as this feature occurs in more than one instance on the central feature in which the doorway is built. The entrance to the Priory is an elaborately built up

composition of orders, grotesquely carved figures, and the almost invariable panel over the door for the coat of arms, the whole surmounted by the semi-circular gable. It is illustrated in Figure 24.

The doorway to the Manor House at Upper Swell, in Gloucestershire, shewn on Plate xviii, is a charming and refined example of the stonework in this county. The mouldings are good, and although the shield and surrounding ornament do not seem a sufficient excuse for the breaking of the high-pitched pediment, yet the effect is very pleasing : this building probably dates from the middle of the seventeenth century, and the doorway, given on Plate xix, from the Lygon Arms at Broadway in the same district belongs also to this period, according to the date in the sunk panel, although earlier in style and less refined in detail. From Gloucestershire also, Plate xx, in the heart of the stone district at Painswick, we get an example of the later date to which the Gothic traditions lasted in the smaller and more out of the way places, although in the architrave, and the circular panels with the angle ornaments, we have evidence of some knowledge of the later style having wormed its way into the conservative brain of the village builder.

The porch doorway from Burwash, shewn on Plate xxi, is an interesting example of the local builder's efforts ; a little clumsy in handling as regards the square framelike arrangement of the upper part, the designer's knowledge of ornament having apparently been limited to the scroll used to frame the date panel.

The entrance doorway to Castle Ashby marks the change to quite a different phase of architectural design. It is part of the work executed here between 1617 and 1635 by Inigo Jones, that is during the time that Aston Hall, a building of an entirely different style, was in course of construction. Unusual features are found in the base mould to the flanking column, which it will be noticed is rather deep, and continued along the wall face to form the plinth, and the large consoles in the pediment, introduced to give the necessary projection to the cornice.

Raynham Hall, in Norfolk, was built by Inigo Jones for Sir Roger Townsend in 1630, and the main entrance door, *see* Figure 9, is an advanced piece of design for this time : the tall proportion, which was needed for the effect of the general front, is counteracted to a great extent by the wide spreading flight of steps.

The carved foliage in the frieze between the Corinthian caps is particularly well managed, and the double-curved broken pediment is an early instance of its use in England, although Jones made very frequent use of the broken pediment terminated with circular bosses like those used here. Another example of Jones's work is the doorway from St. Helen's, Bishopsgate, a robust design executed when he was restoring the church in 1630 : it is illustrated on Plate xxiii.

Hitherto, in order to understand the development of the Renaissance doorway it has been necessary to study examples in chronological order ; but as after the time of Inigo Jones the style was well developed and understood, it will be best to divide the examples into groups, as for instance, doors with pediments curved and straight ; those with orders or brackets, and those with flat or shell hoods ; and this is the method upon which the following examples have been arranged.

The doorway from Battle Abbey, shewn on Plate xxiv, is one of those with straight pediments, and seems at first sight to be an ordinary late classic production rather ill-suited to a house with casement windows, but on closer examination the architrave mould and stops, also the character of the door panelling, shew earlier methods more in keeping with the rest of the building. The jamb mouldings and stops are quite Gothic, as is also the panelling to the door, and the frieze to the entablature has fluting which would be more in accord with Elizabethan work, but on the front of this acanthus leaves are worked which are quite classic in form ; the top fillet to the cornice is of enormous size, and the small block left in the angle of the pediment is curious.

The "Prospect," shewn on the next Plate, has its points of interest ; the architrave and frieze are well carved and the cove-like bed mould to the cornice is unusual.

The doorway from Hailsham, in Sussex, given on Plate xxvi, is a more orthodox example, probably later in date than the last example : the doorhead and frieze are both a little shallow and the top fillet of the cornice is nearly as deep as the fascia.

From Tenterden, in Kent, another specimen of this type is shewn on Plate xxvii, but it cannot be considered a satisfactory one, the order standing free with a window behind instead of an anta, and

the detail being quite ordinary. The door from St. Peter's Street, Winchester, on Plate xxviii, must belong to the latter half of the eighteenth century, judging from the enrichments on the entablature, the fillet on the fascia of the cornice, and the curious dentil-like moulding to the cap.

A florid example from Reigate, on Plate xxix, gives us another variety of composition, the circular fanlight necessitating the omission of the frieze and architrave. The shallow return pilaster on the wall gives a good finish to the feature, although the choice of the composite cap is unfortunate.

Fig. 25. COBHAM HALL.

In the entrance door to the Guildhall at Worcester, given on Plate xxx, the heavy moulding to the head, the much broken pediments, and the spiral cabling to the solitary pilasters seem plainly to indicate that the zenith of the English Renaissance has been reached and passed, yet the date which is ascribed to the building is as early as 1721. From the general appearance and the detail, however, it might well be put down as belonging to the latter half of the century.

With the doorway at Cobham, shewn in Figure 25, we enter upon a new group, consisting of those with segmental pediments. This door, the work of John Webb, is very simply treated, the most noticeable feature being the breaking of the rather high pitched pediment with the curves to the pedestal between. The Conservative Club, at Lewisham, illustrated on Plate xxxi, has an entrance of this type, of no unusual treatment, but of excellent proportion, which is its chief claim to recognition.

Even the charming little group of cherubs' heads in the tympanum

of the doorhead from Chipping Campden, shewn on Plate xxxii, fails to atone for the bad proportion and general clumsiness of the design, which has a stilted appearance, owing chiefly to the plain face between the caps to the pilasters, while in the entrance to a Winchester house, on Plate xxxiii, although there is no attempt at enrichment, the effect is charming, as is the case with another doorway of similar character at Chichester, given on the next Plate. This, however, is rather more ornate, but suffers from the close proximity of the windows on either side.

The wooden doorways, of which there are innumerable beautiful examples scattered over England, are generally to be found in houses of the simplest appearance, with windows often mere oblong holes in the wall with plain gauged arches over. Although there is a certain family resemblance in most of these doorways, yet seldom are any two found quite alike. In small points of detail, or in the ornament, there is generally something that gives to each some individual charm of its own. In the one from St. Helen's, given on Plate xxxv, the two cherubs' heads in the frieze, and the carrying up of the architrave in the centre, with the cornice mould breaking round it, give the composition a distinctive character ; but the carving on the lower face of the architrave does not give a good finish to the door opening, where a less broken line would have been preferable.

From Maidstone another variety of this group is illustrated on Plate xxxvi. The omission of the frieze and horizontal cornice mouldings gives room for an unusual amount of modelled ornament, which is rather straggling in design. The door from Cranbrook, shown on Plate xxxvii, is almost identically the same ; the only difference being in the frieze and the extra return of the entablature on the wall. The example from Steyning, on Plate xxxviii, is without any remarkable features, but the carrying round of the abacus of the cap as an impost to the fanlight arch is a nice touch, and the many fillets on this mould, together with the method of finishing the flutes to the columns, shew the advanced date of the work.

In the door from Crutched Friars, given on Plate xxxix, we get another treatment of the pediment, which is curved and broken with a small pedestal in the centre, and the architrave is carried up to

the frieze in the centre, in the very effective way noticed before.

In the following group no use has been made of the orders, their place being generally filled, as will be seen, by pilaster strips and brackets. The doorway to the Berkeley Almshouses, shewn on Plate xl, is treated in this manner, the broken pediment and centre shield above being much in the usual form. The whole centre feature as shewn on the plate is effective, although the niche with the figure is too close down on the pediment. The fanciful treatment of the upper pediment or gable gives a refreshing piquancy to the composition, but renders the handling of the modillions rather difficult.

Fig. 26. ST. CLEMENT DANES.

The example from Wimborne, on Plate xli, shews a sturdy treatment of a doorway, as part of the central feature, and the return consoles on on the wall face add considerably to the richness of the effect. In the doorway from St. Clement Danes, *see* Figure 26, the consoles are used in a similar way, and this doorhead is a charming although simple piece of design.

The doorway of Longbridge House, at Farnham, illustrated on Plate xlii, is a late example of gauged work, since this use of brick had been brought to perfection by Wren some years before the year 1717 the date when this house was built. Although a good specimen, it falls short of excellence in one or two points : the keystone is clumsy and the ornament cut on the flat arch is hardly legitimate.

With the doorway from Queen Anne's Gate, illustrated by Plate xliii and Figures 27 and 28, we enter upon quite a different type of design in the

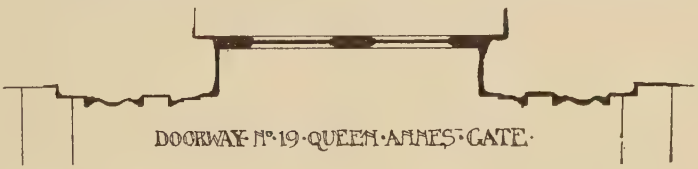


Fig. 27. PLAN OF DOORWAY ILLUSTRATED IN FIGURE 28.

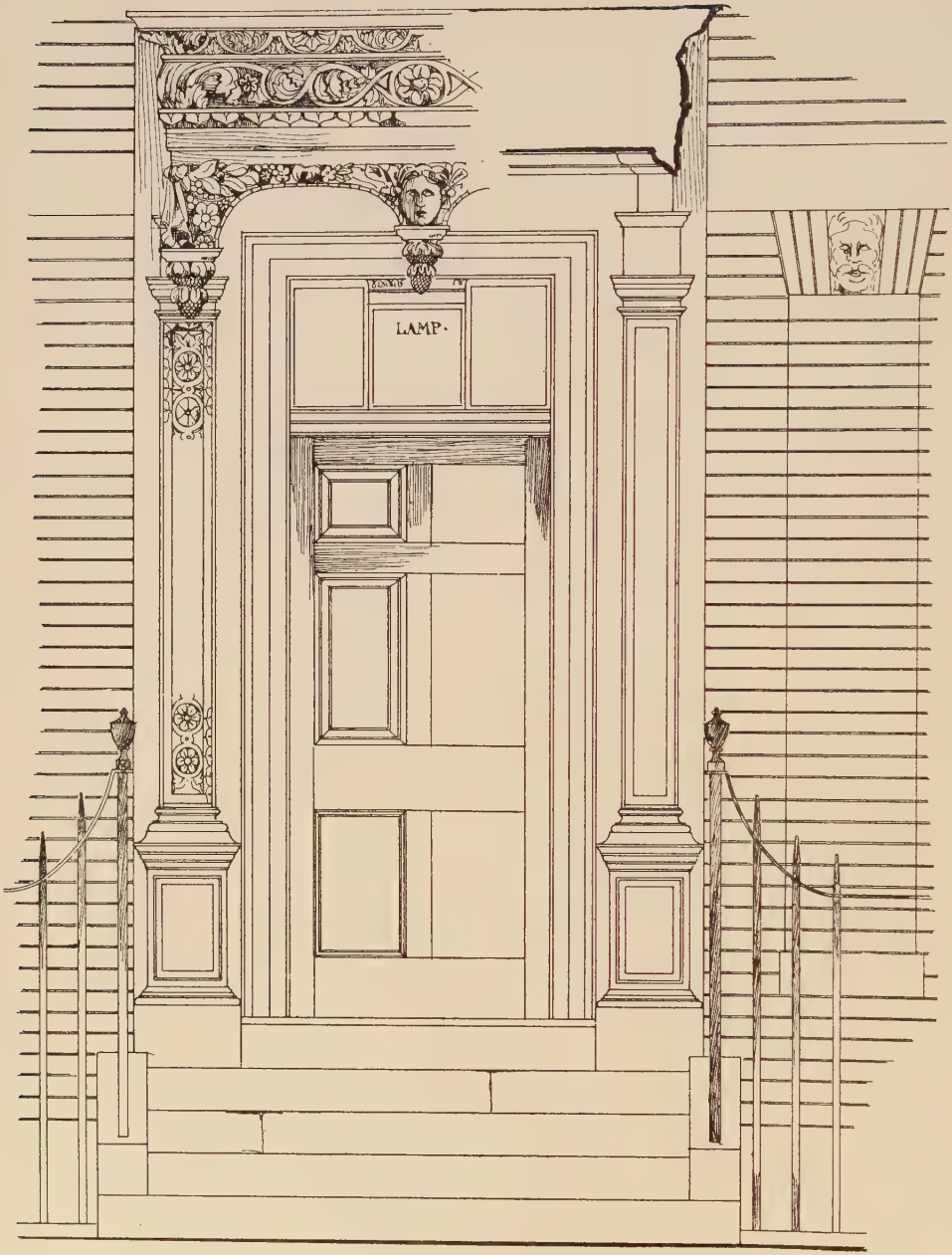


Fig. 28. Doorway No. 19, Queen Anne's Gate.

flat projecting hoods. This particular example is very original and rather bizarre in character, and, although there are several hoods like this in the same street, there are none of similar style to be found elsewhere. The treatment of the carving shews much individuality, the frieze being the most successful part of the composition.

The door to the Choristers' School in the Cathedral Close at Salisbury, shown on Plate xliv, is a well known example, attracting attention chiefly from the fact that so excellent an effect has been obtained from such simple treatment. The flat plaster soffit, the sturdy brackets, and the hipped lead roof, compose in a way well worthy of the master hand of Wren.

At Rye there are several good examples of the flat bracketed hood to the door. The carved brackets to the one illustrated here on Plate xlv, constitute the chief glory of an otherwise rather pinched looking entrance, the reason of this defect being that the woodwork is set in behind the wall face. The door in West Street, illustrated by Plate xlvi and Figure 29, is more ornate, and a richly carved panel takes the place of the usual fanlight, while the pilasters supporting the double brackets, combined with the architrave, give the jambs a look of solidity which compares favourably with the last example. From Richmond we

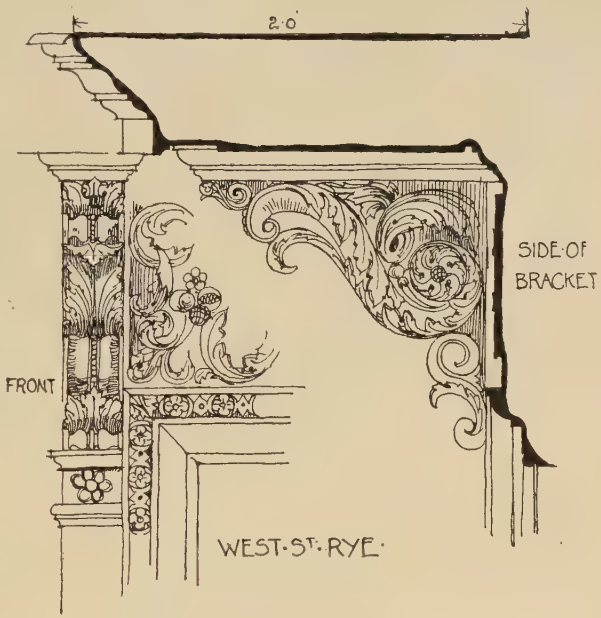


Fig. 29. BRACKETS AT RYE.

get another variation of this treatment, shewn on Plate xlvii, much heavier in handling, while the sturdy side brackets look well capable of supporting the hood above. In this later work, indications of the debasement of the purer classic detail is often found in the enrichments to the mouldings; the egg and tongue lending itself most readily to varied treatment, as in this case.

Plate xlviii shews an example from Chester, in which the further development of the flat hood, a full entablature and pediment, is used. The hood, although good in itself, has a top-heavy appearance, owing to the undue stilting required to obtain room for the semi-circular fanlight.

In the hood to the doorway at Uxbridge, shewn on Plate xlix, the horizontal lines have disappeared; this is certainly an improvement to the composition, which has here a less cumbrous effect. The bold modillion cornice supported on a fine pair of carved brackets is carried on round the house as a string course, which has the effect of bringing the door into the general composition in a satisfactory manner. A very similar example from Winchester, on Plate l, obviously bearing witness to the influence of the Adam school, is lighter in treatment. In this doorway the subsidiary pilaster, and the return of the entablature above, help to do away with the abruptness of the change; but even then the light woodwork does not combine well with the heavy rusticated work of the walling.

The overdoor from Horsham, illustrated on Plate li, is a very simple example, the rich carved consoles in those noticed above being replaced by unpretentious plain-cut brackets, and the only relief is given by the Greek fret carved on the cornice. In the Stamford doorway, on Plate lii, we are brought one step nearer to the evolution of the shell doorhood, in the shelf-like treatment of the top members of the cornice in the inner angles, while the example from Exeter, *see* Figure 30, still further shews the development in this direction. The cove in the pediment is filled with ornament, of which the shell is the most important element, but this has not yet become the sole feature.

In the group of later examples of this type with which we are now concerned, the shell-hood had developed from the bracket and sounding board into the most beautiful of the many varieties of our wooden doorheads.

The first example of this beautiful type, illustrated on Plate liii, is from Burford, a town in a stone district, and is built of the local material. It can hardly be called a success, the type not lending itself readily to this material, and the design being somewhat heavily handled.

The hood from Ledbury, shewn on Plate liv, belongs to a plain brick house of that kind with which we more readily associate this feature, as also does the example from Bristol on Plate lv. This is very similar in character to the last, even to the ornament on the shell ribs, which reminds one rather of the pea pod.

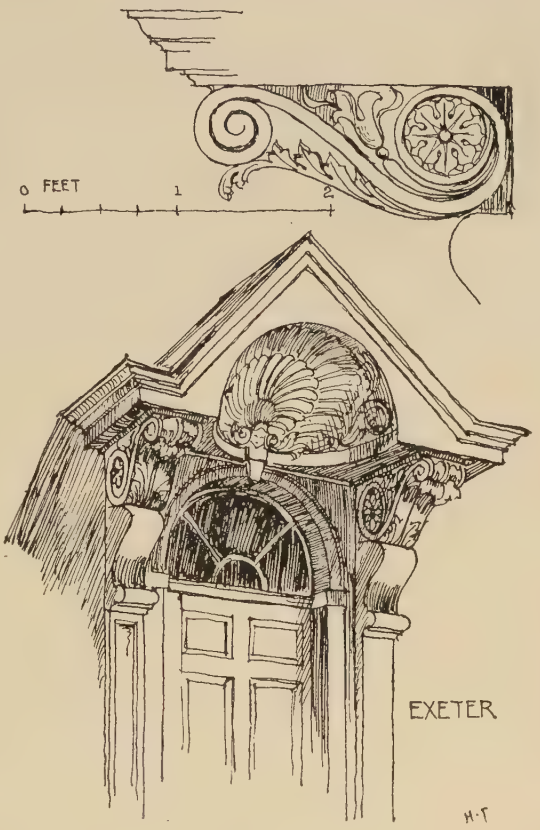


Fig. 30. HOUSE AT EXETER.

From High Wycombe we get a severe but effective example without any striking characteristics, which is illustrated on Plate lvi, but the next one from Brickwall, in Sussex, on Plate lvii, is really fine, the side-lights being brought into the composition by carrying the cornice over them. This doorway marks the last period in the architectural history of this old house, which bears the date 1617 on one of its gables, although in its doorway there is an apparent newness, evident in the illustration.

The double door shewn on Plate lviii is another which has a modern air, but is really an old doorway from Fairfax House,

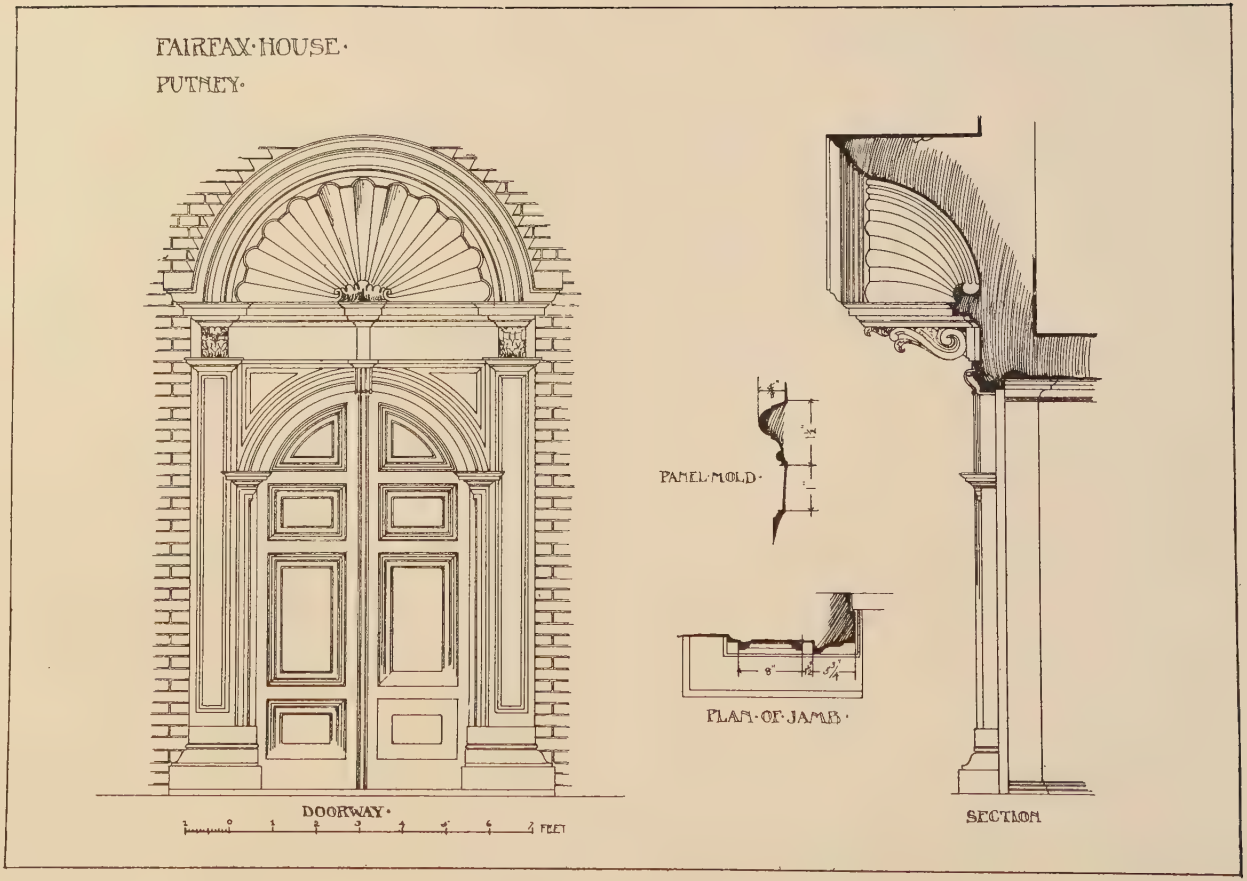


Fig. 31. Fairfax House, Putney, now at Hampstead.

Putney, drawn to scale, Figure 31, which, on the demolition of this building, was transferred to a new house at Hampstead. For its preservation in this manner we should certainly be grateful, as it is undoubtedly a very fine example of its class, and fits well in its new position.

From such an unlikely spot as Bermondsey we get another variety of this hood, which is shewn on Plate lix. The modelled ornament in the cove is rather purposeless, and the design suffers from the great projection of the flat soffit, although this is relieved by two well carved brackets.

The example from Grosvenor Road, Plate lx, completes the representation of this branch of the family, and is one of the best doorheads of this type to be found in London. The graceful carved brackets and the cornice above, savouring rather of Wren's work, are admirable, but the whole composition has unfortunately a stilted appearance owing to the height of the fanlight and the steps up to the door. This doorway shews how the original idea of protection, which was the birth of the hood, had lapsed by degrees into a mere excuse for adornment, although surely not even the strictest utilitarian, with such an example before him, would think that this degeneration of purpose was without its advantages.

A very unusual example of this type of doorhead, from St. Laurence Pountney Hill, in the City, is illustrated by Figure 32. This coupled hood is a very rich example, the brackets especially being worthy of note.

Doorways with detached columns and antæ form another group of frequent use in the eighteenth century, and of this type the porch from Reigate, given on Plate lxi, is a pretentious example, built, one would imagine, to mark the entrance to the house of some local magnate and to shew his importance beyond his neighbours. To this type also belongs the porch from Cranbrook, on Plate lxii, although this latter is of considerably later date and gives indications of the Adams' School; this design with its simple detail compares favourably with the last example, but one would not wish to see repeated the caps to the order, which have a poverty-stricken appearance. The porch from Salisbury, Plate lxiii, is probably of about the same date, and is as dainty an example as one could wish for :

it is refined in detail and happy in proportion. The larger porch from Wimborne, shewn on Plate lxiv, is very similar in detail to the last, but the pediment unfortunately looks shallow in comparison with the complete horizontal entablature on either side, and the effect is marred by the tie rod spanning the opening.

The porch from Winchester, illustrated on Plate lxv, shews evidence of the lateness of its date in the elongated Doric columns and the varying triglyphs.

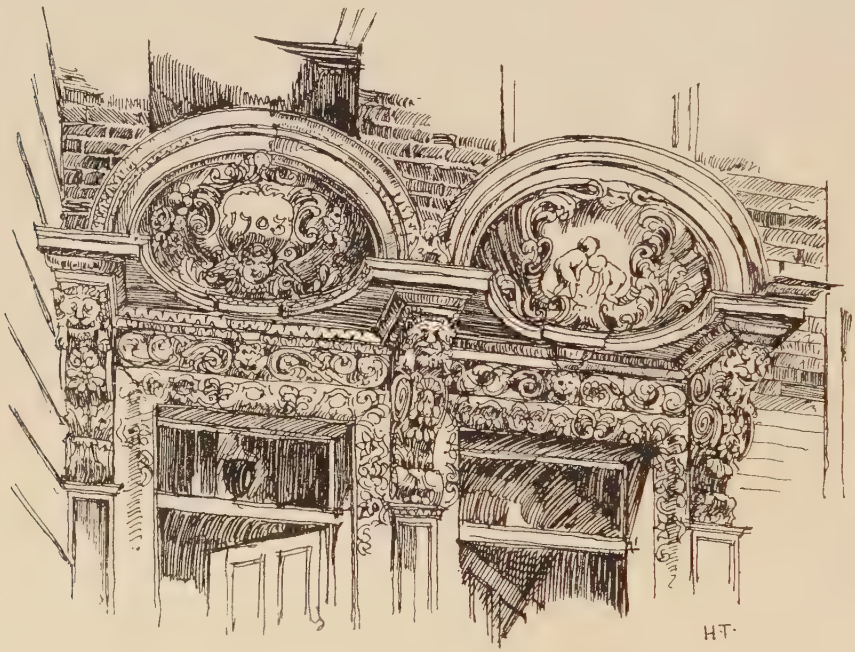


Fig. 32. LAURENCE POUNTNEY HILL, LONDON.

The next three plates are examples of the door with sidelights treated in various manners: the earliest, from an old tile-hung house at Burwash, shewn on Plate lxvi, is very picturesque; the combination of leaded lights; wood and plaster being set off by the warm red of the brick and tile background. The example from Hellingly, on Plate lxvii, is considerably later in date and not so

satisfactory : the poor finish at the square window sills being very noticeable in such a correct classic composition. The next example, a quite orthodox composition, from Chichester, given on Plate lxviii, is more complete, the wide flight of steps reaching to the outer columns having a material influence for the better on the design.

The double doorway from Lewes, illustrated on Plate lxix, is not a happy effort ; the division striking in the centre of the segmental pediment over, and the brackets serving as caps to columns, are both indications of the decadence of the true principles of design. The last example, shewn on Plate lxx, is another late one, of the Adams School, in which the continuous bracket heads to the pilasters again occur.

The panelling to the doors themselves during the Renaissance period passed through many different stages, as the foregoing illustrations fully shew. The early doors, such as those from Great Wigsell and the School at Rye, shew the next development to the continuous divisions of the Gothic door. They were always divided into small panels with heavy styles and rails, and studded with nails, which frequently fastened two thicknesses together, the back one being composed of flush boarding. The topmost row of panels were frequently larger than the lower ones, and were generally carved with heraldic devices. This occurs at Abbot's Hospital, Guildford, shewn on Plate xv, and at Great Wigsell, on Plate vi ; the former being a fine old door, rough at the back, as usual, and in as good condition as when it was put up, and still fastened by a heavy bar on a hinge falling into sockets on the leaves of the door. This door and that from Blickling, shewn by Figure 24, are both partly open at the top, a light wrought iron ornament taking the place of the closed wood panel.

Another fine pair of oak doors illustrated here are those at the main entrance to Hatfield, and although they have been restored, like the hall screen, to which they are very similar, they appear to be, in the main, original work.

The woodwork of the door to St. Helens, shewn on Plate xxiii, is elaborate, although a trifle heavy, and bears a striking resemblance to the door of the old library at Pembroke College, Cambridge. The use of the pilaster on the centre line is a happy method of

covering the meetings of the two leaves, and the raised panel and scrolls above are very effective. The panelling of the eighteenth century doors is less interesting and very little varied, as will be seen from the plates illustrating this period, a raised panel or an enriched moulding being the only relaxation of their severe simplicity.

Where the late doors excel is in the varied treatment of the fanlights, and in some of the really beautiful ironwork in the form of railings, lamp standards, and brackets, which had come to be considered necessary adjuncts to a town doorway of any pretensions. To the efforts of the brothers Adam is due the glorification of the fanlight, for where it was found prior to their time it was but a simple affair, whereas in their hands the plain vertical bars were changed into many a fantastic and ornamental pattern, with a lightness of character in keeping with the rest of the work of the period.

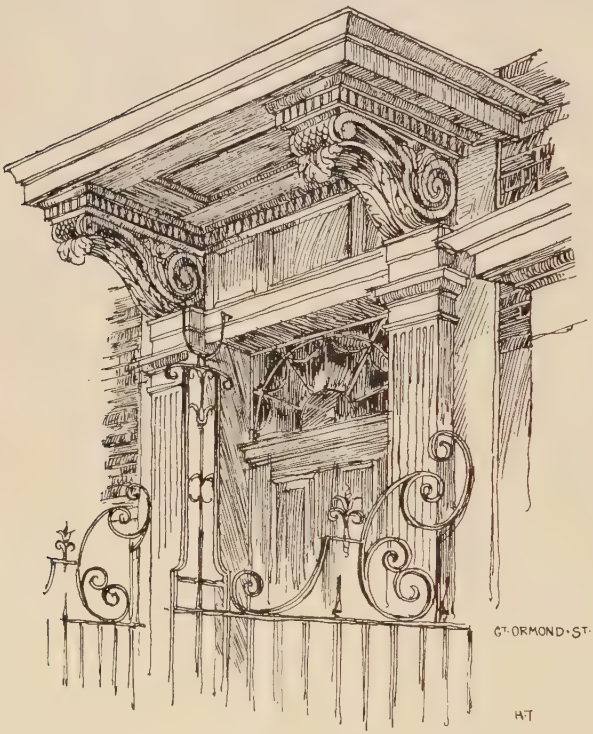


Fig. 33. GREAT ORMOND STREET, LONDON.

Some typical examples of the ironwork of the later period are illustrated on Figures 33, 34, 35 : that from No. 44, Great Ormond Street being an especially fine piece of work.

Fig. 35. Ironwork from No. 44, Great Ormond Street, London.

There is nothing so interesting as tracing from beginning to end the development of architectural design in any one feature, as I have endeavoured to do here. Every design for a doorway, undertaken in a serious spirit, holds something of interest for us, and the study of the first struggles of a new style makes the early examples keenly interesting, although they are not to be compared with those of the later period as finished or scholarly designs. The discovery here and there of a new feature, or a new interpretation of an old one, the gradual piecing together, and building up, so to say, of the complete style, is such an exhilarating study that it is with a very different frame of mind one examines the supreme efforts, that are to be judged by such different standards. Then, after the culmination is reached, it is with a feeling akin to melancholy that we look upon the examples which show that design has entered upon its declining stages, and realise that we have had the best that can be given, and that the work before us is a mere survival of an earlier and more vigorous style.

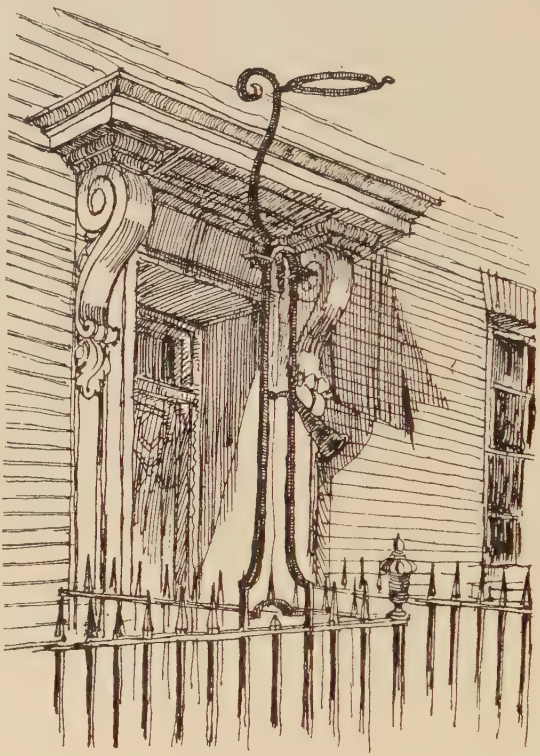


Fig. 34. QUEEN'S SQUARE, LONDON.

LOOE STREET, PLYMOUTH.

THE MIDDLE HOUSE, MAYFIELD, SUSSEX.

BUTCHER'S GUILDHALL, HEREFORD.

PAYNIS ALMSHOUSES, OUNDLE.

GREAT WIGSELL, SUSSEX.

PORCH AT THE GATE HOUSE, KENILWORTH.

SACKVILLE COLLEGE, EAST GRINSTEAD.

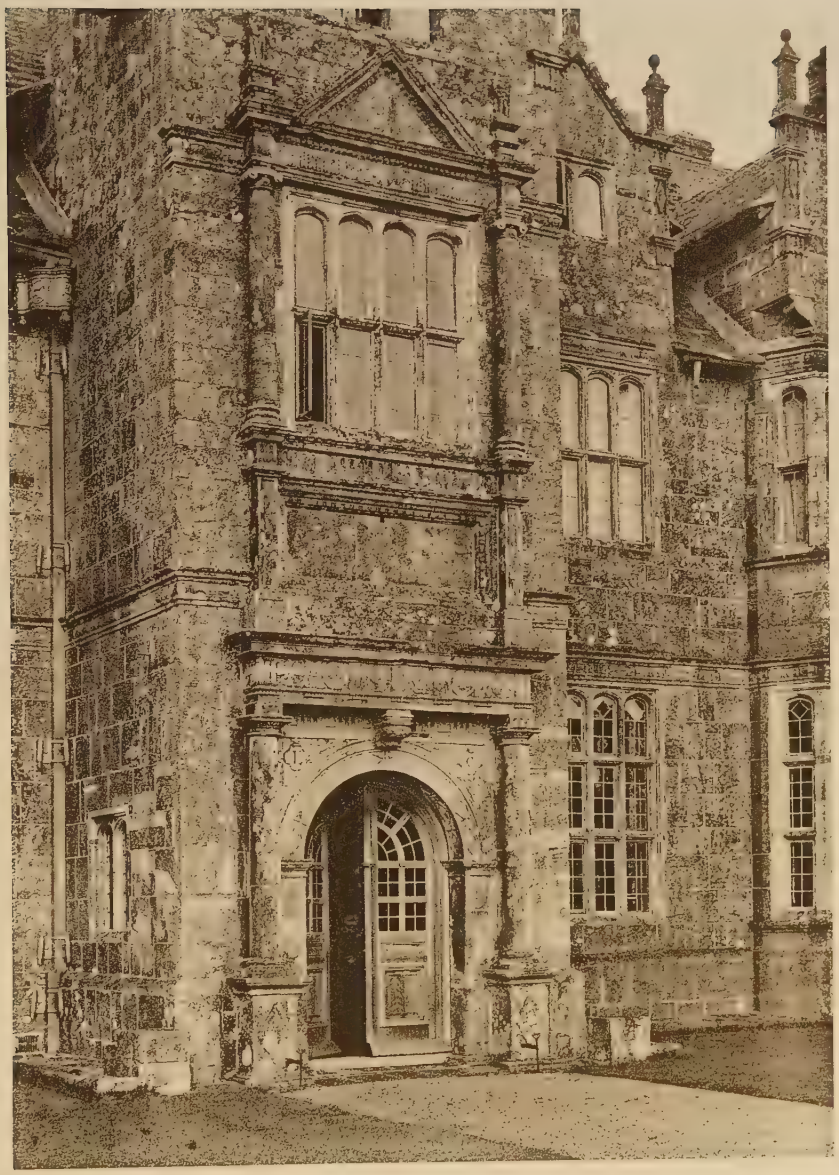
THE NORTH WING, COBHAM HALL, KENT.

ENTRANCE BAY, THE SOUTH WING, COBHAM HALL.

THE SOUTH WING, COLHAM HALL.

THE NORTH DOORWAY, HATFIELD HOUSE, HERTS.

IN THE COURT, HATFIELD HOUSE.



THE SOUTH DOORWAY, WAKEHURST PLACE, SUSSEX.

ABBOTS' HOSPITAL, GUILDFORD, SURREY.

ASTON HALL, WARWICKSHIRE.

ASTON HALL, WARWICKSHIRE.

THE MANOR, UPPER SWELL, GLOUCESTERSHIRE.

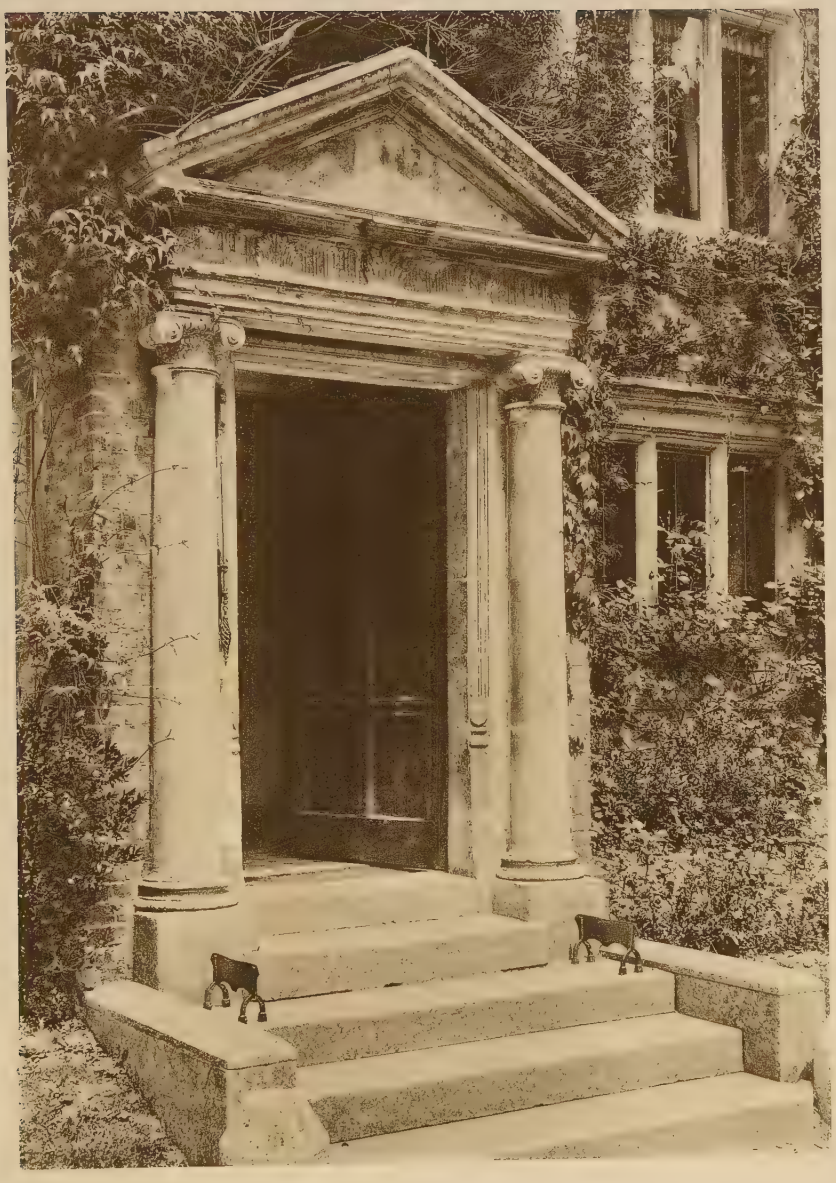
THE LYGON ARMS, BROADWAY, WORCESTERSHIRE.

PORCH AT CAP MILL, PAINSWICK, GLOUCESTERSHIRE.

"BATEMANS," BURWASH, SUSSEX.

THE GATEWAY, CASTLE ASHBY, NORTHANTS.

ST. HELEN'S CHURCH, LONDON.



THE DEANERY, BATTLE, SUSSEX.

GATEWAY "THE PROSPECT," ROSS, HEREFORDSHIRE.

THE VICARAGE, HAILSHAM, SUSSEX.

TENTERDEN, KENT.

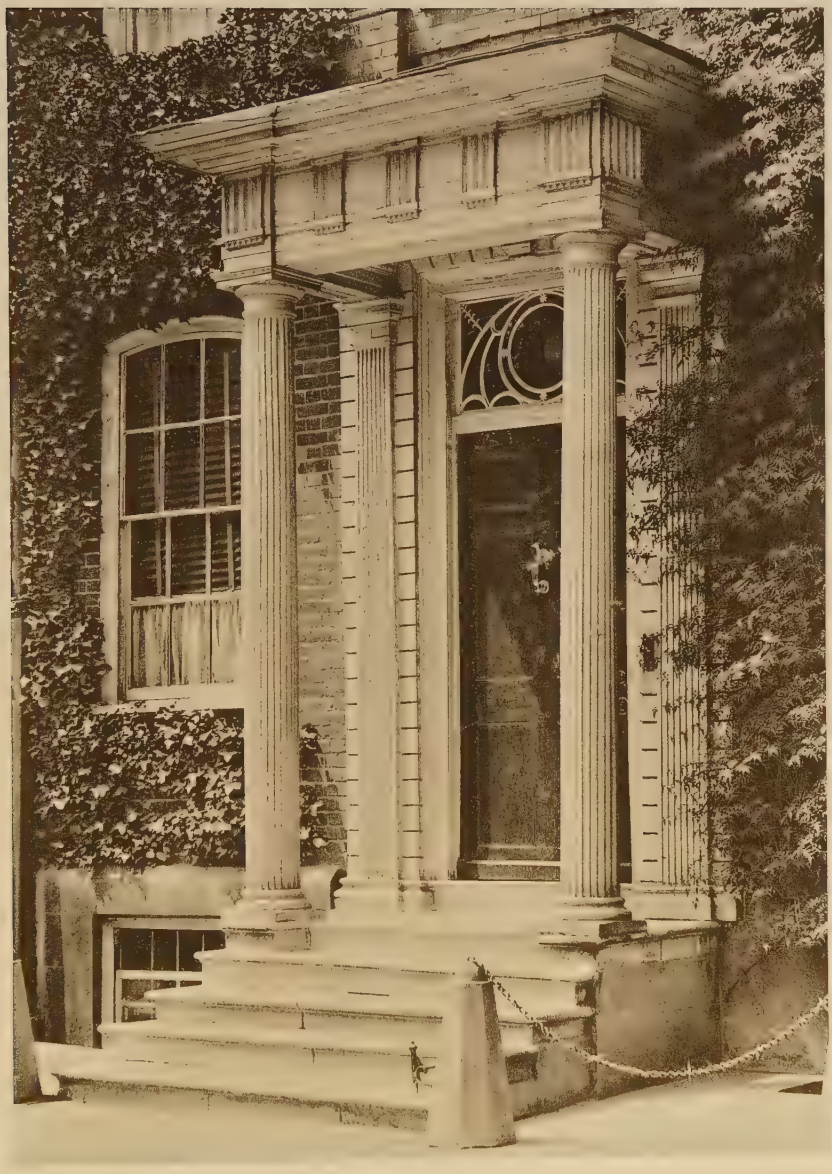
ST. PETER'S STREET, WINCHESTER.

REDHILL ROAD, REIGATE, SURREY.

THE GUILDHALL, WORCESTER.

THE CONSERVATIVE CLUB, LEWISHAM.

CHIPPING CAMPDEN, GLOUCESTERSHIRE.



SOUTHGATE STREET, WINCHESTER.

NORTH PALLANT, CHICHESTER.

GREAT ST. HELENS, LONDON.

PUDDING LANE, MAIDSTONE, KENT.

CRANBROOK, KENT.

STEYNING, SUSSEX.

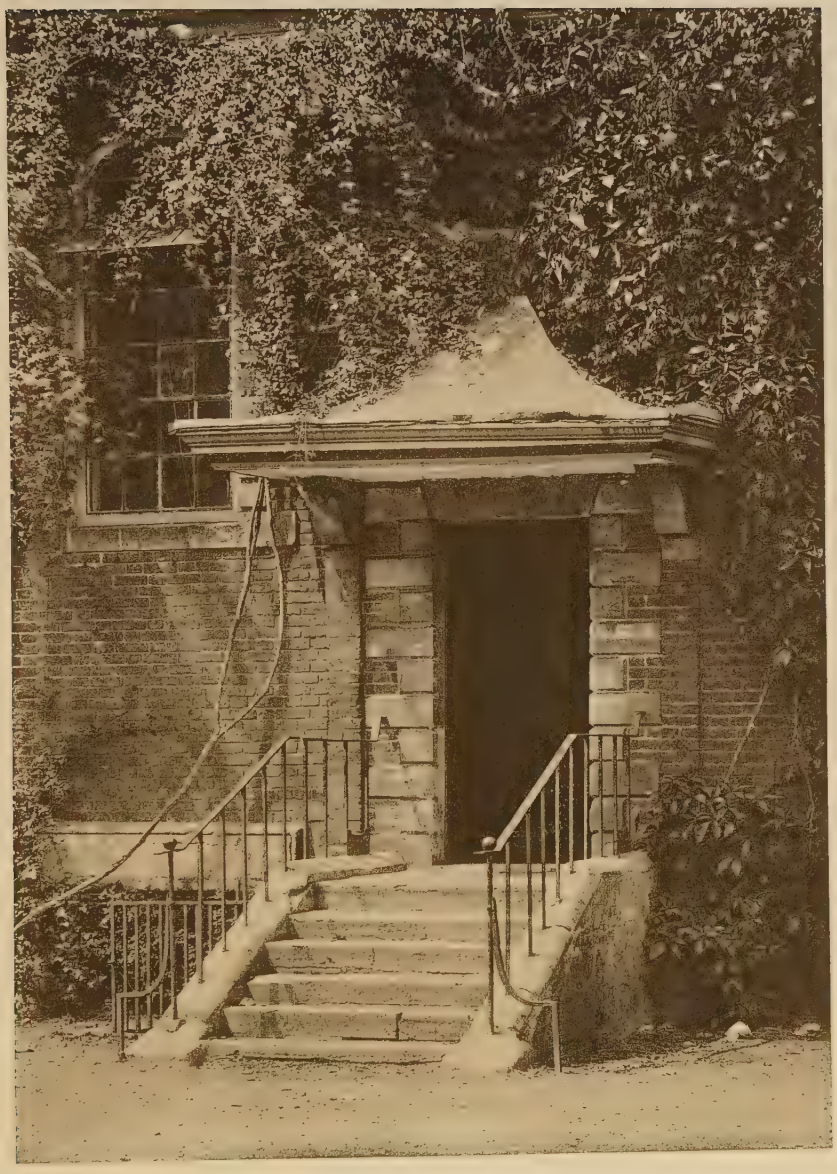
CRUTCHED FRIARS, LONDON.

BERKELEY ALMSHOUSES, WORCESTER.

WIMBORNE, DORSET.

LONGBRIDGE HOUSE, FARNHAM, SURREY.

QUEEN ANNE'S GATE, LONDON.



CHORISTERS' SCHOOL, THE CLOSE, SALISBURY.

RYE, SUSSEX.

WEST STREET, RYE, SUSSEX.

CHURCH ROAD, RICHMOND, SURREY.

LOWER BRIDGE STREET, CHESTER.

UXBRIDGE, MIDDLESEX.

CASTLE HILL, WINCHESTER.

THE CAUSEWAY, HORSHAM, SUSSEX.

STAMFORD, NORTHANTS.

BURFORD, OXON.

LEDBURY, HEREFORDSHIRE.

BRISTOL.

HIGH STREET, HIGH WYCOMBE, BUCKS.

"BRICKWALL," NORTHIAM, SUSSEX.

FROM FAIRFAX HOUSE, PUTNEY, (NOW AT HAMPSTEAD.)

THE MANOR HOUSE, BERMONDSEY, LONDON.

9, GROSVENOR ROAD, LONDON.

BRIGHTON ROAD, REIGATE, SURREY.

CRANBROOK, KENT.

THE CLOSE, SALISBURY, WILTS.

ARCADED PORCH AT WIMBORNE, DORSET.

SOUTHGATE STREET, WINCHESTER.

BURWASH, SUSSEX.

THE BROAD, HELLINGLY, SUSSEX.

EAST PALLANT, CHICHESTER.

HIGH STREET, LEWES, SUSSEX.

NEWBURY, BERKS.

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